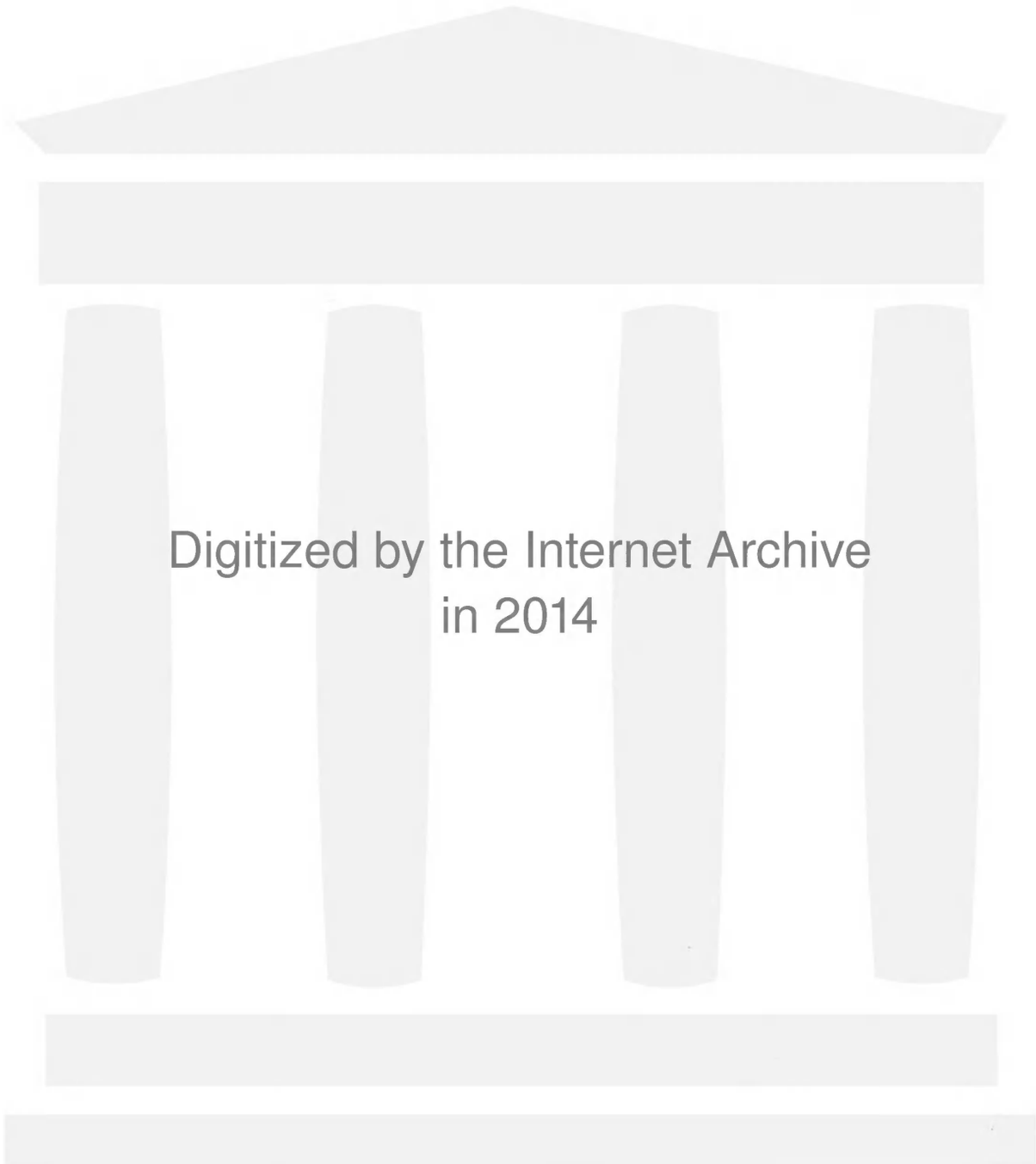


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Volume 113, Number 1

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If you never heard of Anthony Cipriano before, that's precisely the point.

Once a sculptor's fame goes beyond the small circle of art experts, the value of his work shoots sky-high. For collecting purposes, he becomes the exclusive province of the very rich.

Sculpture Collectors is always on the lookout for fine sculptors who haven't yet reached the impossible price brackets. Anthony Cipriano is one of them. His work has been exhibited in museums. And won a number of prizes. But, without Sculpture Collectors, you might not even have heard his name until he was beyond your reach.

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Enjoy "Ballerina" for 30 days— then decide whether to join.

Fill out and mail the coupon below, and we'll send you *Ballerina* by Anthony Cipriano. Live with it for 30 days. At the end of that time, if you want to join Sculpture Collectors, simply send us our $10 membership fee. And keep *Ballerina* as your free gift for joining, along with a complimentary subscription to an authoritative sculpture journal, *The Foundry Mark.*

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23-J1

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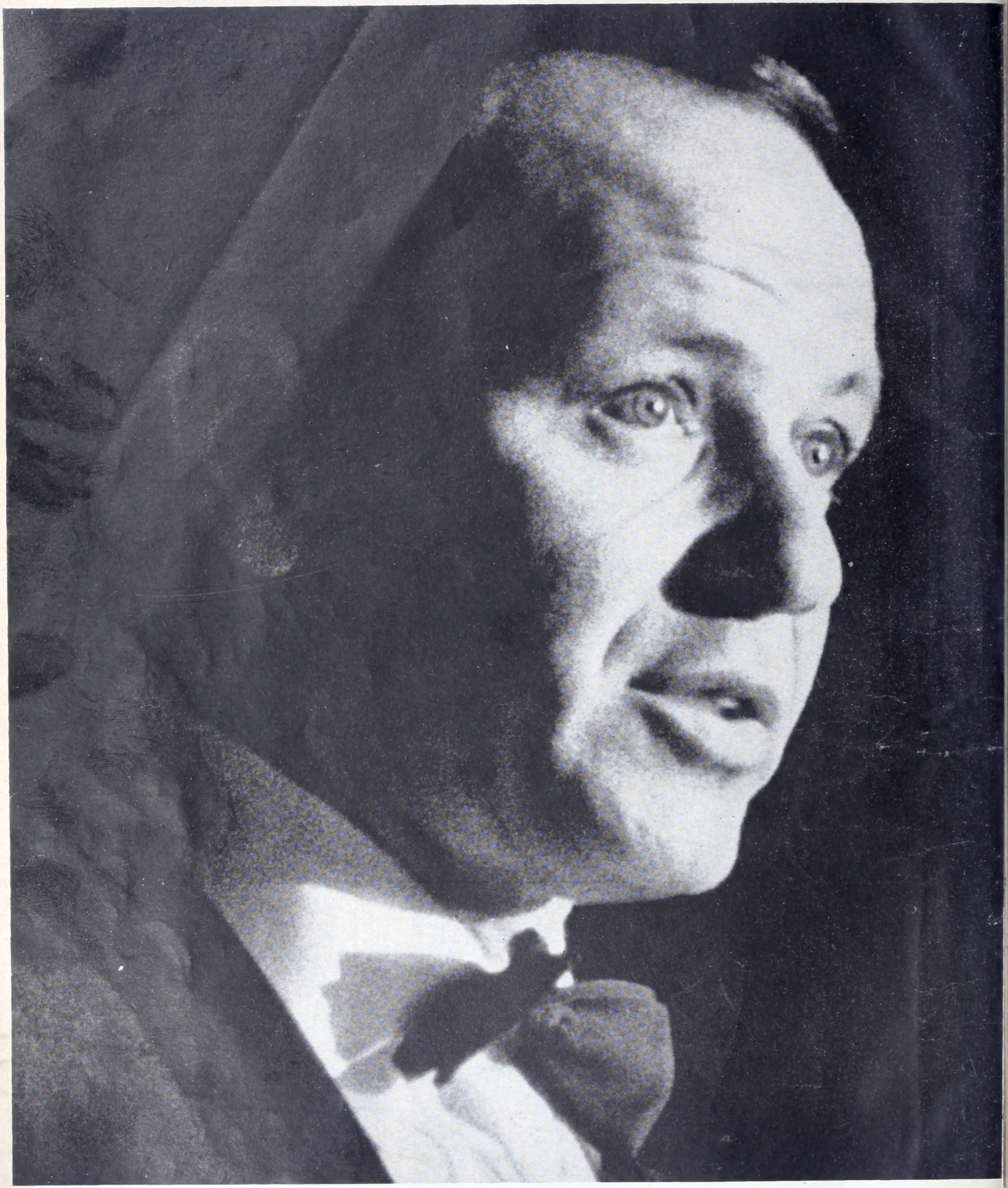
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Frank Sinatra knows the seven warning signals of cancer. Do you?

1. Unusual bleeding or discharge. 2. A lump or thickening in the breast or elsewhere. 3. A sore that does not heal. 4. Change in bowel or bladder habits. 5. Hoarseness or cough. 6. Indigestion or difficulty in swallowing. 7. Change in a wart or mole.

If a signal lasts longer than two weeks, see your doctor without delay.

It makes sense to know the seven warning signals of cancer.

It makes sense to give to the American Cancer Society.

THIS SPACE CONTRIBUTED BY THE PUBLISHER AS A PUBLIC SERVICE



This newspaper isn't written for everyone ...but it might be just what you are looking for!

Are you the kind of person who rejects quick, superficial explanations . . . who likes to dig a little deeper and learn the *real* reasons behind important events? The kind of person who's apt to ask a few more questions at a business or PTA meeting . . . demand more facts from a salesman before buying . . . really think something through before making up your mind?

Then there's a news publication you should know about: The National Observer, the national *weekly* newspaper published by Dow Jones & Company, the same people who publish The Wall Street Journal.

When you read The National Observer, you not only learn *what's* happening, but also *why*. You don't just get a few quick flashes – you get all the facts. And you learn how they fit together . . . why one event led to another.

Of course, this kind of intensive reporting takes more than a paragraph or two. That's why National Observer stories are sometimes *longer* than those in other publications. We write for readers who are willing to give the world a little more of their time.

And because these people are usually the kind who have the most interests, every issue of The National Observer covers a broad range of topics: government, labor, business, foreign affairs, science, the arts, books, entertainment, travel, fashions, cooking, education and much more.

Today more than half a million families across the country – thoughtful, intelligent people who want and *need* to make sense of what's happening in the world – read and rely on The National Observer. A national independent poll* has shown The Observer to be one of the most *trusted* newspapers in the United States. And The Observer has won major awards for editorial excellence for the past *eight* years.

In this hurry-up world, a lot of people accept news as something to get on the run – or in-between their favorite TV shows. The Observer is not for them.

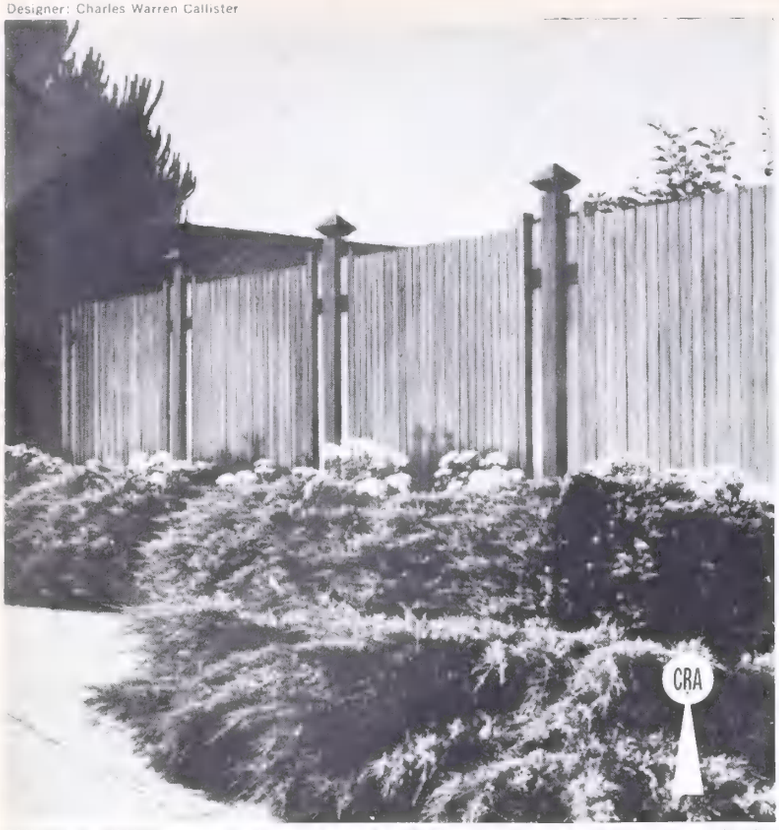
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LETTERS WE LIKE*

ATTENTION, "V.O."

The letter in the October issue from V.O. of Weston, Vt., has to be a put-on! However, if the letter was for real, then his criterion for beauty, creativity and innovation must be his bank account. If this is the case, V.O. obviously has the cash, but not much else.

P.N.C., Ben Lomond, Calif.

I certainly agree with the letter from V.O. of Weston, Vt., in October. House Beautiful is definitely "running with the mob and listening to the loudest drum." If your magazine caters to hippies and far-out left-wingers, there is no place for me there!

J.M.J., Quincy, Mass.

I'm not so sure I wish to be called a reader of House Beautiful if, by association, I could possibly be labeled such a snob as V.O., of Weston, Vt. Apparently V.O.'s money makes up for her (his) blatant lack of taste.

L.H., Millersport, Ohio

I must take issue with the letter from V.O., Weston, Vt. I am not a hippie, bearded or otherwise: I am married and have two children, own my home, do my own decorating. I subscribe to House Beautiful because it appeals to persons like me with a variety of tastes, interested in new trends in home decorating and furnishings. . . . I don't believe it is possible for anyone to put a price tag on good taste. V.O. surely showed a lack of taste in calling the two gentlemen featured in the July issue "bearded hippies." A hippie is a social dropout, unwilling to undertake any endeavor that would benefit himself or society, let alone build a house! I like the "new look" and House Beautiful format as is.

R.A.E., East St. Louis, Ill.

SMILES . . .

When we left Hong Kong after 20 years' residence, an imaginative friend gave us a three-year subscription to House Beautiful. I bless this friend 12 times a year. . . . In the Barbara Walters article in October, there is a piece of Royal Crown Derby pictured. Is it a trick of the camera? I've never seen such a large bowl, although I have a dinner set and tea set of the same china.

M.M.H., Brewster, N.Y.

No camera trick at all; it's the real McCoy.—Ed.

One can tell that so much effort goes into the recipes you run—almost every one is something special. Some of my favorites are taken from the magazine.

F.E.G., Fairfax, Va.

. . . AND BLUSHES

I have enjoyed your magazine for 15 years. Even when I couldn't afford the beautiful homes and furnishings, I devoured every page, just dreaming. Now that we can afford the nice things, I suddenly, for the past year, find your magazine full of homes and rooms that are repulsive to me. These "ugly monstrosities" are foreign to the sense of good taste that I acquired through House Beautiful. I got to thinking that perhaps a 50-year-old business owner and country-club member had gone "over the hill" in home tastes. But I find that my young daughter-in-law and many of her friends are just as repulsed as I am by this poor taste.

L.S., Marine City, Mich.

I know every issue of House Beautiful wouldn't suit everyone. But what has happened to things like the Pace-Setter houses? Or regular house plans? (Good ones, I mean.) As to the condominium in the October issue, I can't see how anyone would be interested in plans for one of those, and some of the color schemes would drive one mad if he had to live very long with them. Hope to see an improvement and wish the best to the magazine.

A.N., Medford, Ore.

House Beautiful invites reader comments on material in the magazine, and on all subjects involved in life at home. Address letters to House Beautiful, Room 973, 717 Fifth Ave., New York, N.Y. 10022

*even if we may not agree

'he answers to some questions requently asked by our sponsors

you are considering sponsoring a child through the Christian Children's Fund, rtain questions may occur to you. Perhaps you will find them answered here.

What information will I receive about the ld I sponsor?

About two weeks after you become a spon-, you will receive a photograph of your child, ase history, and a description of the home or oject where your child is receiving help. You l also receive progress reports, and any addi-nal information you may wish to request.

May I indicate the country, age, and sex of ld I wish to sponsor?

Yes, we try to fulfill all requests, but as you imagine, sometimes this is difficult. Many nsors allow us to select a child for them from r emergency list.

Does my $12 provide total support for my ld?

In places like India, and other countries of reme poverty, yes. However, many homes re-ve additional support in the form of contribu-ns and special gifts.

Can I write directly to my child, and will I eive an answer?

Yes, to both questions. When you become a nsor you receive your child's mailing address. u can write to your child, and the answer will translated by our staff overseas. (Many spon-s save the foreign stamps they receive!)

When will I first hear from my child?

Just a few weeks after you become a sponsor, ur child will write to you.

Why the "Christian" in Christian Children's nd?

Because we are an organization staffed by ristian people who are committed to the task giving children a chance to grow up in an nosphere of love.

How do I make my sponsorship payments?

You may send your check monthly or an-ally. You will receive a receipt, along with an ntification card and envelope for use when you ke your next gift. Your contributions are tax ductible.

Is CCF independent or church operated?

Independent. CCF is incorporated as a non-ofit organization, with a Board of Directors who et quarterly. We work closely with missionaries 41 denominations. No child is refused entrance a Home because of creed; or race.

When was CCF started, and how large is it w?

1938 was the beginning, with one orphanage China. Today, over 100,000 children are being sisted in 55 countries. However, we are not terested in being "big." Rather, our job is to a bridge between the American sponsor, and e child being helped overseas.

What benefits do the children receive from y help?

In general, children receive food, clothing, elter, medical care, education, school supplies—d love. You will receive detailed information cording to the country where your child lives d the type of project.

How can I be sure that the money I give tually reaches the child?

CCF keeps close check on all children rough field offices, supervisors and caseworkers. mes and projects are inspected by our staff. ch home is required to submit an annual audited tement.

How long does a sponsorship last?

A sponsorship should be for at least one year. t of course, we realize financial conditions can ange suddenly, and so you are free to cancel at y time. A sponsorship may be carried for as ng as a person wishes.

May I sponsor a child for less than $12 a nth, and still receive the child's name, address d picture?

We cannot accept sponsorship for less than 2 a month, but you can become one of our ntributors. Your gifts—large or small—will help pair buildings, or provide emergency medical care, or buy milk for abandoned babies, or help care for unsponsored children. You will be kept informed of the needs through CCF WORLD NEWS.

Q. May two people share a sponsorship?

A. Yes, and please give both names and addresses of persons sharing the expense of a sponsorship.

Q. May groups sponsor a child?

A. Yes, church classes, office workers, civic clubs, schools and other groups. We ask that one person serve as correspondent for a group.

Q. Are all the children orphans?

A. No. Although many of our children are orphans, youngsters are helped primarily on the basis of need. Some have one living parent unable to care for the child properly. Others come to us because of abandonment, broken homes, parents unwilling to assume responsibility, or serious illness of one or both parents.

Q. Where do the children live who are being sponsored?

A. Youngsters who receive your help live in orphanages, homes for abandoned babies, schools for the blind, hospitals, nursing homes, day care nurseries, vocational training centers, and many other types of projects.

Q. How long do the children remain in the Homes?

A. This depends on the country, but usually the children stay in the Homes until they are 18. We do everything possible to see that they are equipped to make an adequate living before they go out on their own.

Q. How old are the children in the orphanages?

A. They range from infants through teen-agers.

Q. Is it possible for sponsors to eventually legally adopt the child they sponsor?

A. Many people want to take these needy children into their homes, but the majority of them cannot be legally adopted. In all cases it is necessary for the U. S. Immigration and State Welfare authorities to approve legal adoptions. CCF does not handle legal adoptions.

Q. May I visit my child?

A. Yes. Our Homes around the world are delighted to have sponsors visit them. Please inform the superintendent in advance of your scheduled arrival.

Q. Can my child visit me?

A. This decision must be left entirely with the superintendent. If allowed, all traveling expenses and responsibilities are assumed by the sponsor.

Q. Are my letters to the child censored?

A. Absolutely not. Your entire letter is given to the child along with a literal translation in the child's language.

Q. Which would you advise me to send? Packages or a money gift?

A. Money gifts save the cost of mailing a package and insure that the items you wish for your child will be the proper size. Also, goods purchased overseas generally cost less than similar items in the U. S.

Q. Should I always send a money gift through the Richmond Office?

A. Always! It would be extremely difficult for your child to cash a check or exchange currency. The total amount of your gift will be sent to the Home, along with your instructions for its use. This is a service provided for our sponsors, without any deduction for handling.

Q. Is CCF registered with any government agency?

A. Yes, CCF is registered with the U. S. State Department's Advisory Committee on Voluntary Foreign Aid, holding Registration No. 080.

Q. Where do I send my checks?

A. All contributions, whether sponsorship payments or money gifts for your child, should be sent to our Richmond Office and made payable to Christian Children's Fund.



Margaret was found in a back lane of Calcutta, lying in her doorway, unconscious from hunger. Inside, her mother had just died in childbirth.

You can see from the expression on Margaret's face that she doesn't understand why her mother can't get up, or why her father doesn't come home, or why the dull throb in her stomach won't go away.

What you can't see is that Margaret is dying of malnutrition. She has periods of fainting, her eyes are strangely glazed. Next will come a bloated stomach, falling hair, parched skin. And finally, death from malnutrition, a killer that claims 10,000 lives *every day*.

Meanwhile, in America we eat 4.66 pounds of food a day per person, then throw away enough garbage to feed a family of six in India. In fact, the average dog in America has a higher protein diet than Margaret!

If you were to suddenly join the ranks of 1½ billion people who are forever hungry, your next meal would be a bowl of rice, day after tomorrow a piece of fish the size of a silver dollar, later in the week more rice—maybe.

Hard-pressed by the natural disasters and phenomenal birth rate, the Indian government is valiantly trying to curb what Mahatma Gandhi called "The Eternal Compulsory Fast."

But Margaret's story can have a happy ending, because she has a CCF sponsor now. And for only $12 a month you can also sponsor a child like Margaret and help provide food, clothing, shelter—and love.

You will receive the child's picture, personal history, and the opportunity to exchange letters, Christmas cards—and priceless friendship.

Since 1938, American sponsors have found this to be an intimate, person-to-person way of sharing their blessings with youngsters around the world.

So won't you help? Today?

Sponsors urgently needed this month for children in: India, Brazil, Taiwan (Formosa) and Hong Kong. (Or let us select a child for you from our emergency list.)

Write today: Verent J. Mills

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I wish to sponsor a ☐ boy ☐ girl in (Country) _____

☐ Choose a child who needs me most. I will pay $12 a month. I enclose my first payment of $_____. Send me child's name, story, address and picture.

I cannot sponsor a child but want to give $_____.

☐ Please send me more information.

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Address _____

City _____

State _____ Zip _____

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Canadians: Write 1407 Yonge, Toronto 7. HB6410





JOHN GARETTI

By Mary Bowden

THE DIFFERENT TRACK

The newest in wood kitchen tools and servers, ready to inspire the most discerning cook.
1. *Three long paddles to stir a Pot-au-Feu, $1.50 each, and 12-inch pickle pincher to reach into a favorite jar of gherkins, $2, Georg Jensen, 601 Madison Ave., N.Y.C.*
2. *Milnor's easy-twirl teak spice rack, by Digsmed; 15 pinched jars with shaker caps under teak lids, $50, Bonniers, 605 Madison Ave., N.Y.C. Surrounded by, from left: Dansk's disc-on-disc pepper mill/salt shaker in Siamese teak, $16, Bonniers. Smooth-dome teak pepper mill/salt shaker, $7, Seabon, 51 E. 54th St., N.Y.C. Natural wood screw-press for garlic $1, Bazaar De La Cuisine, 160 E. 55th St., N.Y.C. Twist-top nutmeg grater in teak, $3.75, and teak pepper mill, IDG design with visible pepper level, $11.75, the Pottery Barn, 231 10th Ave., N.Y.C.*
3. *Bird- and ladle-shaped wood bowls for tidbit serving, $7 each, Seabon. Teak fondue plate by Digsmed, $9, Bonniers. Dansk's 11-inch teak hors d'oeuvres board, $18, Georg Jensen. Wood veneer pantry pot for storing or serving baker's goodies, $5, Dione Lucas, 226 E. 51st St., N.Y.C.*







4. *Sculptural six-piece kitchen tool set by Mort N. Marton in natural beech, ladles 11½ inches long; set $30, Bonniers.*
5. *Mort N. Marton's herb muller, five inches high in hard wood, $7, Bonniers. Surrounded by olive dipper/strainer in boxwood, $2.25; pegged spoon for spaghetti-serving, $1.50; fondue stirrer with hole for easy flow of sauce, shaped for scraping pan bottom, $1.50, Bazaar De La Cuisine. Ladle with lip, $4; heart-shaped spoon, $4, and large ladle-strainer, $5, Seabon.*

rds that fly
00 miles nonstop

rds that can spot
od a mile away

rds that
bernate

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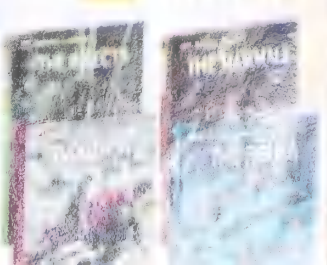


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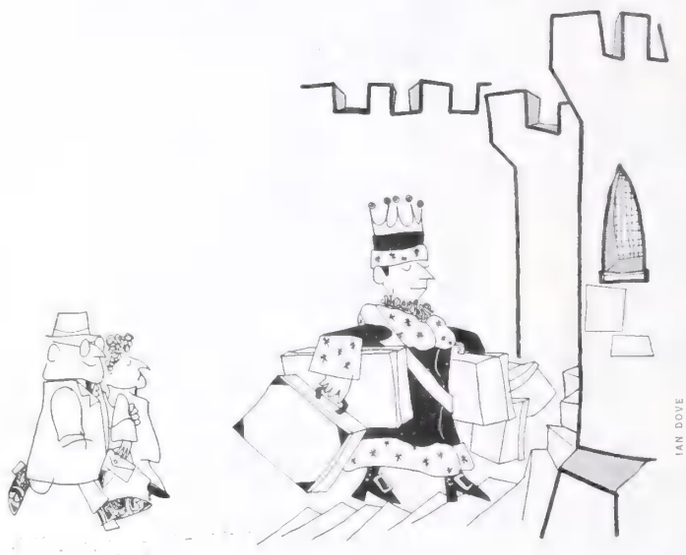


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Have you never lived in a castle?
By Marion Gough

TRAVEL



What would a nice lower-case republican like you be doing in a French castle? Having the time of your life, if our own late, brief sampling of *châteaux-hôtels et vieilles demeures de France* is a typical experience.

Bejeweling the map of France, there are 64 or more castles, manors, priories and similar evokers of legend lately turned hotel, enough to make every overnight stop on a motor tour a pretty attractive event. They are individually owned but linked in *l'Association des Châteaux-Hôtels de France*, whose *invitée* we were during the last golden days of September. Being a guest naturally tends to put a pleasant bloom on things, but hardly enough to cloud a critical judgment. We can say with honest conviction that putting up in an ambience of history and charm, in rooms furnished in real live antiques and toiles, with views to moats and gardens and forests, beats the usual roadside motel every time.

Our wistful wish is that our own country might have more of this kind of accommodation. All is by no means grandiose. The hotels are categorized as luxury, great comfort, good comfort and plain old comfortable, which, in the Frenchman's lexicon, means very, very good. Much emphasis is placed on food, every place heralding its own specialties. Once around the circuit, you become aware that everybody's *caneton sur son lit d'oranges* does not merit the same 21-gun salute. And then there is the matter of *de gustibus*: While we were happily savoring wild boar and chestnuts at the Château d'Artigny, other guests were making ugly noises about it. The association attempts to set standards for better-than-average food and makes a major objective of preserving the appropriate atmosphere of other days while it obliges patrons with thoroughly modern comfort like plumbing, heating and reading lights.

Our first sojourn with the romantic past was the 20-room L'Hostellerie du Parc de Diane, near Évreux in Normandie, an hour's drive to the west of Paris. In the early 18th century, this was the Château du Boulay-Morin whose noble proprietors played host to Marie-Adelaide of Savoy, Duchess of Burgundy and the mother of Louis XV. That lady, an ardent devotee of *la chasse*, used to hunt in the beech forests that still surround the domain. At one end of the green-lawn park, shaded presumably by the same beeches, she is memorialized in a lichen-stained sculpture in which an artist of her day portrayed her as Diana, Goddess of the Hunt, hence the chateau's new name. Inside the little chateau there is a Nattier of the same lady in the grand salon, which often entertains nabobs of our own times. There are some magnificent boiserie and marble mantelpieces to be goggled at, but bedrooms tend to be gently Louis XV without furbelow. After all, it *was* a country estate and

still keeps a quiet country house atmosphere.

There's a pool and the historic town of Évreux and its flamboyant Gothic cathedral to explore. The owner, M. Marcel Lemaire, and his staff are delights, and guests are given facsimiles of the safe-conduct cachets once issued by the provost of the castle. Rooms are from $10 to $23, that fine French eye-opener of croissants and coffee included; or, with full pension, $17 to $21.

Haunt of princes

On the road to Chantilly, barely half an hour northwest of big-city Paris, another noble shooting box is open to guests—the turreted, moated Château de Chaumontel, once the retreat of the Princes of Condé, a horsey hunting, high-life set living in a time when life was pretty high. If you look past the modern terrace, you can imagine those 18th-century sportsmen and their ladies strolling the grassy glades under what must be some of the noblest trees in France. M. and Mme. Michel Bondon, the young, omnipresent owners, have given the rooms a provincial crispness and rather playfully named them for historic characters who might have slept in them on many an historic night. The chateau has its own green garden, a stand-out in our opinion for its gorgeous raspberries. The duckling on his bed of oranges *is* a specialty of the house. There are 18 rooms, from $7 to $25, pension extra.

Golf, swimming and fishing are not far away, but the not-to-be-missed excursion is to Chantilly, notable for more than lace and whipped cream. Here's where the Princes of Condé went way out on chateaux, including the palatial stables started in 1716 by Prince Louis Henri, cousin of Louis XV, and still used by the chic Chantilly race course. In the great castle, see the Grand Condé rose diamond. In the little castle, the treasure is the magnificent 15th-century prayer book, the Very Rich Hours of the Duke de Berry.

A note for dreamers: drive through the forest to Pierrefonds, where the castle is said to be the one where the prince awoke Sleeping Beauty, and somehow you believe it. Another note: the Château d'Ussé on the Loire makes the same claim.

Le Royal Champagne, an 18th-century stagecoach inn at Champillon where Napoleon and his men used to stop, puts you up in the heart of the Champagne country. It's east of Paris, on the north side of the lovely Marne, between Épernay and Reims, right on top of the sloping vineyards of Moët & Chandon.

Rooms of the inn overlook miles of vines—an extraordinary, one-of-a-kind view that gave us the impression we were swimming in sunshine and Champagne. M. Desvignes, the marvelously named proprietor, and M. Dellinger, the inn's director, see to it that the Moët & Chandon flows pretty freely (it's included with meals) and it's no trouble at all to acquire a taste for Blanc de Blanc, the Champagne made only with white grapes. Dinner specialties are wine-laced, but our memorable meal had to do with beautiful cold meats, Champagne mustard, tart little cornichons and sinful quantities of bread and butter. There are 14 rooms, most from $12 to $16, breakfast with.

Some historic notes

At harvest time, it was sightseeing enough to watch the crowds of grapepickers working away at the vines, which are covered with sheerest drifts of nylon veiling to keep the birds away. But it's fascinating to go into Épernay, visit the wine caves themselves and see what an esoteric industry was started by that precocious monk, Dom Pérignon, the night he invented Champagne. We went through the whole course at the caves and bottling plant of Moët & Chandon and learned incidentally that the curious mossy black mold cobwebbing the caves was one of Sir Alexander Fleming's clues to the discovery of penicillin.

Side note: On tour from Paris to the Champagne country, stop off at Château-Thierry and see the impressive monument commemorating the Battle of the Marne in World War I.

The Loire Valley is France's plum cake of castledom, larded with one historic magnificence after another, a chain of romantic names—Chenonceaux, Chambord, Amboise, Azay-le-Rideau, Langeais, Blois. They're there just to be visited, but it's possible to stay in a castle-hotel that puts most of the historic sites within excursion distance. This is the Château d'Artigny at Montbazon, near Tours (we made the trip from Paris via the fast-moving French Government Railroad, a mode of transportation most Americans have about forgotten). Artigny is neither antique nor historic, except that it was built by René Coty, the man who made our first face powder compact.

[Continued on page 139]



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CHECKPOINT FOR TRAVELERS

By Betty Robinson

Hotel Hershey (Pa.) is a sweet place! It commands a lofty hillside view of Pennsylvania's rolling land, of Chocolatetown, U.S.A., and of the famous, beautiful Hershey gardens. The lobby resembles a patio, with graceful arches, balcony and a splashing fountain, and the comfortable bedrooms are done with a Spanish accent. In winter months you dine by candlelight. More important, the fare is excellent, the wines good, all well-served. For diversion there are three 18-hole golf courses, a nine-holer, tennis and swimming, in season, and horseback riding. The town has myriad attractions, including the chocolate factory, which you can tour. There is usually something going on: a topflight hockey game, an antique car rally, good theater. From Hershey it is an easy tour to the Amish country around Lancaster. Check box 1.

See the "other side of the world"

Pakistan International Airlines, as old as 1954, has come up with 16 different itineraries for seeing the centers of the ancient world. "Shalimar and Shangri-la," "Genghis Khan and Tamerlane," "Footsteps of Alexander" and "Flight to Antiquity" are the names of a few. All are deluxe tours with accommodations at the best hotels. You visit ancient lands in modern comfort, made possible by the opening of Inter-Continental and other deluxe hotels in the past five years, plus the improvement of aircraft. Tours vary in length from 15 to 45 days, in cost from $995 $3,650 and have been designed by John Gibson Travel of Los Angeles. They can be taken with a group or independently. Check box 2 for these tours and a delightful booklet of recipes: "Cuisine of Pakistan."

Stay in a chateau in France

France's charming, elegant chateaux dot the countryside. Because the owners wished to preserve these handsome places, they formed an Association of Chateaux-Hotels in 1962. Each year they produce a brochure showing a color photo of each, location and facilities. The center page opens into a map of France showing roads and locating each chateau or hotel. They are also keyed for four classes of comfort—luxury down to comfortable. An enclosed sheet has a chart of rates, number of rooms, when open and the like, plus recipes for some of the outstanding dishes prepared by the chef of the Oustau de Baumanière, one of the more famous manoirs in southern France. Check box 3.

Sail the Pacific on A.P.L.

American President Lines' well-known Presidents Cleveland and Wilson sail once or twice a month, depending on the season, from San Francisco and Los Angeles on a 43-day Orient Vacation Voyage. They call at Honolulu and Yokohama both coming and going, at Kobe, Keelung—after sailing through the Inland Sea—then Hong Kong and Manila. If time is a problem, sail as far as you can, fly home. Price for these cruises start at $1,550. For those of you with plenty of time and a yen to explore, book on a cargo liner and sail around the world, or part of it. Only 12 passengers can go. These ships are quite deluxe, some even have suites. The entire trip takes 95 days, priced from $2,585. Check box 4.

Get this booklet before traveling

"Travelers' Checklist" is a 32-page illustrated booklet describing a multitude of items that you can order to make your trip more comfortable (or to give as a gift). There are various types of handbags, luggage, travel clocks, folding umbrellas and raincoats. One ingenious item is a hand-steamer that whisks away wrinkles. Six pages are devoted to electrical things: a two-way mini-transformer that converts voltage, an adaptor plug kit, an iron, a small international coffee maker, to name a few. Travel books helpful to planning a trip are also included plus innumerable other useful items. Check box 5.

Return this coupon to Betty Robinson, House Beautiful, 717 Fifth Avenue, New York, N.Y. 10022.

Please send the following: (Booklets not available after 4-30-71)

- ☐ 1. Hershey Hotel, Pa.
- ☐ 2. PIA tours . . . Recipes
- ☐ 3. Chateaux-Hotels in France
- ☐ 4. American President Lines
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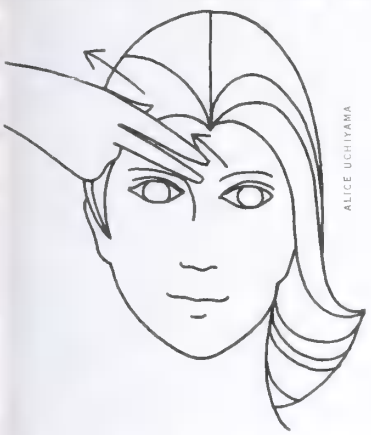
Exercises that give your face a lift
Editor: Seton Lindsay

BEAUTY & THE BATH

Perhaps last New Year's you resolved the impossible in a vigorous flurry of seasonal spirit. A total personality change, maybe, or a promise to be . . . something that escapes you now. This year, we suggest a simpler resolution, practically effortless, and pinpointed enough that its memory won't be erased by a spirited eggnog. Resolve to treat your face more kindly with some of the little tricks and exercises we show you. No far-flung self-denials. Only a mere few puffless minutes a day. Just like the elbows of a sweater, your face responds to your most usual pose, and before you know it, deep furrows—if you're a worrier—or sagging cheeks and double chin—if you're a sloucher—can sneakily appear. Your face is the expression of the whole you that others see the most of—and faithful home treatment can change both your outlook and the outlook of others on you.

Start with the experts, if possible. Bravely set out to be scrutinized (and pampered) by a beauty spa or make-up salon. Often a department store's cosmetic section will have special clinics where you learn in a class situation as you get individual attention. In the hands of an expert, you can relax, submit to luxurious massage, like a cat being scratched behind the ears—and do yourself a lifelong favor. They'll tell you gently but firmly where your weaknesses are and show you how to increase the circulation, tone the muscles and firm the skin of your face. Most of all, they'll give you the incentive and courage to go on and to help yourself at home.

Any preventative help, as you know, can go a long way. And even without the professionals, there are a few tricks to use at home. To be frown-free later on, keep yourself from frowning now. Or squinting. Or leaning your face on your hands. Or slouching so your chin doubles up. Have friends nag you and you nag your children, who should benefit from this good advice early. Put a piece of Scotch tape across your forehead so you can feel it whenever you frown. If you didn't learn this soon enough, Cyclax of London Salon in New York suggests help for already existing furrows between your brows: Lubricate both fingers and face with a slippery cream. Then with the first two fingers of each hand, right fingers on the left side of the bridge of your nose and left fingers on the right, alternately massage up and along the opposite brow (*figure above*).



Whenever you apply cream to your face, help your tired muscles at the same time. Rub the cream out along the brows and in under the eyes in a gentle circular motion. This mini-massage stirs up circulation, the lack of which is a close friend of sags. If all hand movements for applying creams or masks are rhythmic . . . outward and upward . . . you'll help counteract the gravity that pulls everything down. Same with the neck: with elbows low and close in, stroke upward with palms and fingers to smooth and soothe.

Have you ever looked at the faces you meet on the streets or buses and seen one down-turned mouth after another? First the mouth submits to gravity, then the jowls, then the chin. Two exercises help reverse this and enlighten your [Continued]

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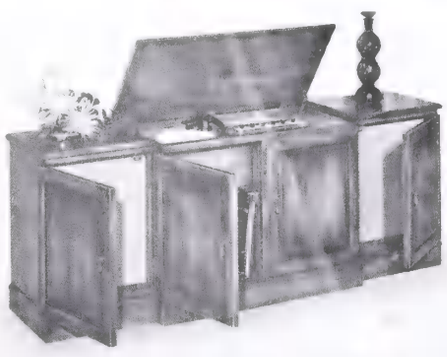
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BEAUTY

Continued

face. Try "the sneer," a favorite at the Golden Door Spa, Escondido, Calif., and better than counting to 10 under stress. Like a gangster, raise one side of the upper lip at a time toward the corner of your nose, while keeping lower lip firm. Do it slowly . . . up and down, alternating sides. Be not discouraged if one side sneers fiercer than the other. It won't take long to become a pro on both sides. The exercise will strengthen those muscles for their important job of holding up your lower cheek.



Another for the same area comes from Senta Maria Rungé's thorough book, *Face Lifting by Exercise* (write her at P.O.B. 39523, Los Angeles, Calif. 90039, for details). This is the "smiling back" exercise: With an eyebrow pencil, make a mark over the smile line on each side of the face. Smile lines are the curved lines about ¼ inch from the corner of the lips. Keep teeth and lips limply together. Move your smile lines horizontally toward the earlobes. Then relax them to their original position. The lines around your eyes should not deepen while you're doing this exercise.

A stimulating exercise for the chin and neck area is shown above. Drop chin to chest. Open your mouth as wide as possible. Lift your head with mouth still open and drop it all the way back. Close your mouth by bringing your lower lip over your upper lip. Repeat this last step three times. Do only one time, several times a day.

No matter how diligently you do this exercise, bad posture can fight against all your work. When you read, all propped up with pillows, notice what happens to your chin. That old expression "chin up" can help get rid of double chins—and boost your morale at the same time.

Complete your facial improvement resolution with exercise for the eyes. A 75-year-old woman, who used to wear reading glasses and now reads without them, gives full credit to their effectiveness. They are designed to exercise the eye muscles themselves, not the surrounding area. Open your eyes as wide as you can and look far off until you get that day-dreamy sensation in which everything blurs. Then focus on the tip of your nose, using your finger as a guide if you need it. Repeat three or four times in a leisurely way. Next, keeping head straight, look as far to the right as you can, then to the left. Repeat several times slowly. Then look at your eye brows, then at the floor. All these should be done in good light. Even if you still need glasses at 75, these exercises will certainly relax your eyes—and they can be done in any odd moments and practically anywhere. ■

By Epsie Kinard

ADDRESS BOOK



Who'll paint trompe l'oeil *on a three-panel screen?*

Our Nashville reader wants *trompe l'oeil* decorations painted like the grapes of the old Greek fable—so realistically the birds pecked at them. Talented artists of the Roman Art Screen Co., 118 E. 59th St., N.Y.C. 10022, will paint original designs or adapt decorations a customer suggests onto canvas panels that can be framed and joined to make a folding screen. They will also apply a collage of old prints to canvas, or cover panels with leather, fabric, felt, paper or grass cloth to make unadorned screens.

Who has eyes for pottery cats?

The Denver reader whose 18th-century Staffordshire cats have lost their inscrutable green eyes can order glass replacements for $5 a pair from the N. Y. Doll Hospital, 787 Lexington Ave., N.Y.C. 10021. Send measurement of the diameter of the eye. This "hospital" replaces eyes of all pottery and stuffed toy animals and repairs doll eyes that fail to move. Send doll to shop for repairs.

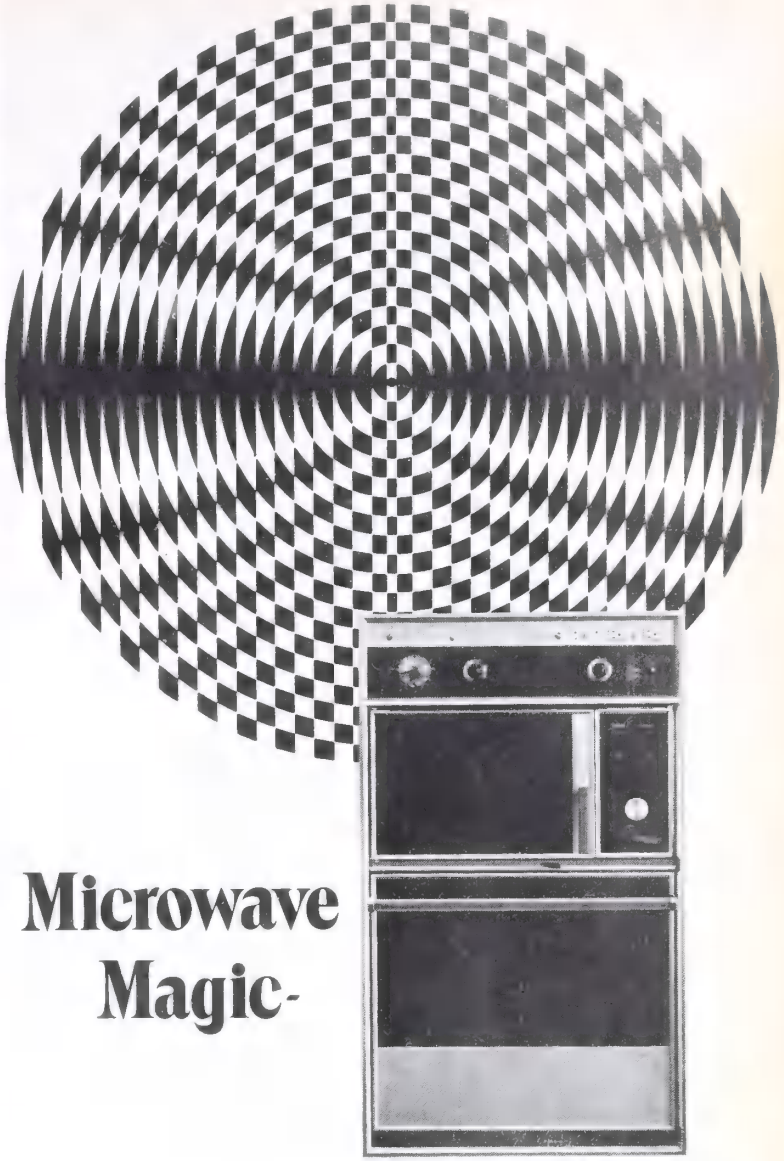


Where can I get an invisible wire picture light?

A reflector light seven inches by two inches with a conductor-type tape that eliminates an ugly cord dangling beneath a painting made its debut only a couple of jumps ahead of our Spokane reader's letter. The electric wire tape is ¼-inch wide, flat as a ribbon and self-adhesive and can be painted over or wallpapered out of sight. The light can be ordered from Hammacher Schlemmer, 145 E. 57th St., N.Y.C. 10022, for $19.95, plus $1.50 postage.

Who'll restore silver pieces in my Victorian dresser set?

To restore her badly dented hand-mirror, a hairbrush shy of bristles, a comb with missing teeth, our Dallas reader can turn to Cliff Silver Co., 159 E. 55th St., N.Y.C. 10022. This firm replaces bristles (nylon) to clothes, hat and powder brushes; repairs hinges on lids of powder, "pomade" and "hair-receiver" jars and gives an antique silver handle a new nail file that works. Estimate upon receipt of the pieces. ■



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This offer good only in continental U.S.A.

By John H. Ingersoll

IDEAS TO BUILD ON

First, there was the sauna. A marvelously soothing heat bath it is, and the Scandinavians started it. Now, from Sweden, comes a new idea for draining away the aches and fatigue of a difficult day: the impulse shower. You know the stimulating effect of taking a cold shower immediately after you've finished a hot one. Working on that principle, the impulse shower sprays a bather with alternating bursts of hot and cold water. The multiple jets of water stream from four corners of the prefabricated stall-shower unit. Duration of the hot water impulses is a constant two seconds. Cold water impulses can be adjusted to last from 0.2 seconds to 10 seconds. All settings are accomplished electronically.

As the manufacturer, Dometic, explains, "One starts with hot-water impulses interspersed with lightning-swift flashes of cold water—so swift you'll hardly notice them. Little by little, you lengthen the flashes of cold water. The contrasting hot water bursts take the edge off the cold. The fine jets of water massage your skin, softening and activating, and stimulating blood circulation."



Or, if you like, you can take an ordinary shower. Included with the unit is a standard overhead shower and a hand-shower attached to a flexible hose. You can adjust the temperature of the hot water by setting a dial on the control panel. Once you've made a selection, an automatic thermostat maintains the water temperature at that setting. An on-off button starts everything, or cuts off the water. Pressure is constant.

Installed cost, including the import and shipping charges, will fall somewhere in the neighborhood of $600 to $700, according to the maker. Distribution in this country hasn't been established completely. But you can get more information from, or order a unit through, Georg Strame, AB Electrolux, Central Marketing Dept., S-105 45 Stockholm, Sweden. By the way, Strame speaks perfect English.

Hoist that boulder

Occasionally you may be faced with a job of lifting more weight than you can handle alone. One solution is to call in more help. But you run the risk then of someone—including yourself—severely pulling a muscle or crushing a toe. After all, not everyone jogs to keep in shape, and who is foresighted enough to own a pair of steel-tipped boots?

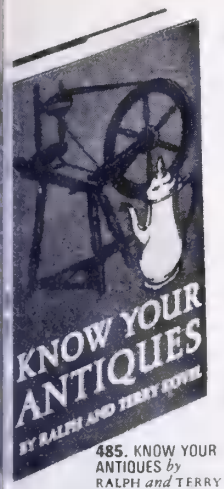
You could pay to have a professional do the job, and wait until he arrives. And wait. A third solution is to invest between $30 and $40 for a hand-operated rachet winch that works on the same principle as a bumper jack. One unit will lift up to 2000 lbs. of dead weight as much as 18'. Another will hoist 4000 lbs. a distance of 6'. Called Power-Pull, it consists of two steel hooks, one of which is attached to steel cable wound on a reel between the hooks.

Once the load is attached, you crank up the reel, one rachet at a time, with a handle fixed to the reel. A well-stocked hardware store ought to have one. If not, write the maker for a source: American Power-Pull Div., American Gage & Manufacturing Co., 550 W. Linfoot St., Wauseon, Ohio 43567. A second company, Pow'r-Pull, Inc., 3130 N. Hollywood Way, Burbank, Calif. 91505, makes an equivalent hoisting winch.

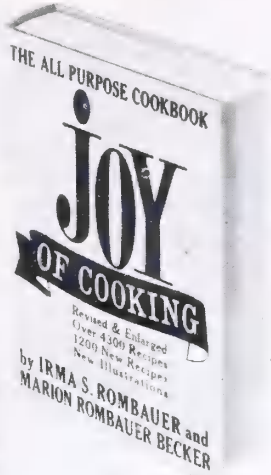
And then some:

- Here's the ultimate anti-pollution device. Sakowitz of Houston offered it as their "ultimate Christmas gift" last month: a huge air-supported dome, climate-controlled within by York division of Borg-Warner. To cover a one-acre lot, the foliage, trees and house, cover and equipment would run approximately $322,500. No report yet on how many were ordered.
- A small victory over air pollution: About 40 percent of the 11,500 incinerators in New York City's privately owned apartment buildings will be replaced by refuse compactors in the next two years. But no good answer yet on what to do with all the accumulation of solid waste that ensues. ■

you have a special interest in home-making, that's still nother reason for joining the Book-of-the-Month Club®



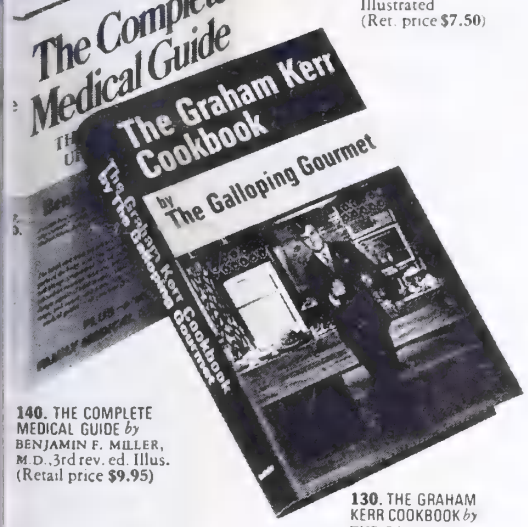
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As long as you remain a member, you will receive, each month, the Book-of-the-Month Club *News*, which describes the monthly Selection as well as scores of other important books, most of which are available at substantial discounts – up to **40%** on more expensive volumes. All of these books **are identical in size, quality and format to the publishers' editions.** If you wish to purchase the monthly Selection, do nothing and it will be shipped to you automatically. However, there is no obligation to purchase any particular volume. If you do not wish the Selection or any other book offered—or if you want one of the Alternates – simply indicate your decision on the form provided each month and mail it so that it is received by the date specified on the form.

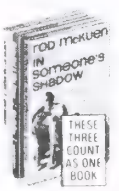
If you continue after this experimental membership, you will earn, *for every Club Selection or Alternate you buy*, a Book-Dividend Credit. Each Credit, upon payment of a nominal sum, often only **$1.00 or $1.50** – somewhat more for unusually expensive volumes or sets – will entitle you to a Book-Dividend® which you may choose from over 100 fine library volumes available over the year. This unique library-building system, together with the sizable discounts on Selections and Alternates, enables members to save **more than 60%** of what they would otherwise have to pay for books they want to read and own.

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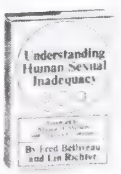
CHOOSE ANY FOUR FOR ONLY $1

IN A SHORT EXPERIMENTAL MEMBERSHIP

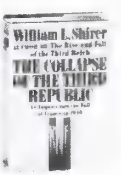
You simply agree to buy four additional Club Selections or Alternates within twelve months at special members' prices



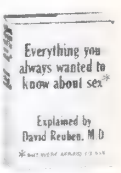
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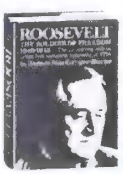
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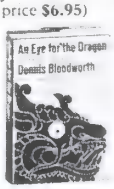
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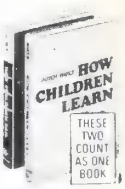
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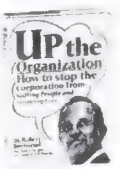
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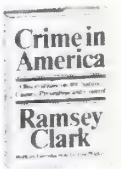
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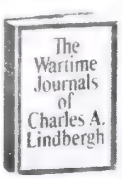
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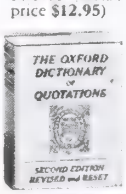
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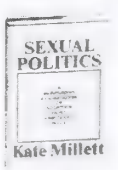
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(with lot)
for only $50,000.
Nifty.

But if thrift
is not your bag
(or cup) of tea, then

EXTRAVAGANCE!

Personal signatures
of New York designers:
why they collect
what they do
with whim, wit
and, yes, reason.
(You could too.)

In the doldrums?
You may need

ILLUMINATION!

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literally
lights up a room
(and you).
And, to brighten the
1971 garden,
the lovely bloom
is on the rose
(all new).

Or perhaps you need
a show of

SPIRIT!

Nothing is impossible:
even the spunky bean
rises to unexpected
kitchen glory.

In February,

HOUSE BEAUTIFUL

proves (again)
life is what you make it.

At your newsstand January 19

HOW TO MAKE AN (ALMOST) TROUBLE-FREE TRANSFER

By JOHN INGERSOLL □ Relocating—the polite business word for moving—is a way of life for many executives. If it's going to happen in your family, you can relax a little. There are ways to save time and money and ease your problems in a long-distance transfer—and there are people standing by to help you.

For example, would it ease your mind if on your first trip to the new destination, someone met you at the airport? If he had a rental car ready, presented you with motel reservations, gave you the name of a reliable baby sitter for your children and proceeded to escort you to three houses that almost exactly matched your personal requirements? And then told you that all of these services cost you nothing extra? It sounds impossible, but it isn't.

Realtors are doing it for transferees every day. These firms—members of the National Association of Real Estate Boards—offer such assistance through affiliations with private national real estate companies, such as Previews, or through their own organization, Intercity Relocation Service.

Suppose for a moment you're making a transfer from your Chicago office to a new Atlanta branch. The chain of events begins when you or your company contacts a Realtor in Chicago. That firm, in turn, reaches a NAREB member in Atlanta. And the Atlanta Realtor begins very quickly to narrow down the list of homes for sale to those few he thinks best suited to your needs. It is also the Atlanta contact who makes reservations, arranges for rental cars and so on, depending on how much aid you need.

Cross-country contacts

How is a Chicago company familiar with an independent firm in Atlanta? Or in any other city? Contacts are established at the Realtors' national meetings or by affiliations with private national firms (see a complete list at the end of these columns) or through the Intercity group, a non-profit, Realtor-inaugurated association within an association.

In any case, you gain. These cross-country contacts can shorten by quite a margin the time between your first visit to your new destination and finding the right house in the right neighborhood at the right price.

You are probably aware by now of the part your company will take in this transfer—financial part, especially. If not, there's no time like the present to find out. Old hands at transferring place this nugget of information high on the list of important items.

Transferees are also quick to point out that even the most paternalistic companies leave a chunk of details for you to work out on your own.

Whatever help your firm gives or doesn't give, at some point in all the negotiations, you will be intimately engaged in one or more of the three fundamental steps in getting from here to there: selling your present home; moving; buying a new house. Here's a closer look now at the ways you can simplify each phase.

Selling your home

What you want to avoid most is leaving an unsold house behind when you finally are pressed to begin work at your new post. For two—and possibly three—reasons.

You don't want to get strapped by two monthly mortgage payments (or mortgage plus rent). An empty, unfurnished house is, of all sales, the most difficult for a broker to make. And if you're like most couples swept up in a transfer, you need the equity from your first house to buy a new one.

At the same time, no one would fault you for wanting as large a return on your investment in house number one as you can get. Opposing that thought, if there were ever a need to be realistic about pricing your home, it's now. Unless your company is one that pays you the equity in your home if you haven't sold it within a predetermined period of time, holding out for top price doesn't make much sense at the present time. But you shouldn't lose money on the deal, either.

Your wisest solution is to turn over the job of selling the house to a professional as soon as possible. A good Realtor can (a) help you find that "realistic" price and (b) get it for you.

Second, request that your home be placed on a multiple listing. This intra-community service puts the selling facts about your home before the largest number of brokers in your area. This step also gets the facts to brokers who are seeking a house for transferees coming into your community.

Putting your house in shape

Third, put your house in shape for a quick sale. Follow the three rules below—advice that applies to the sale of any house at any time:

1. Clean it up. Unfortunately, not even a very logical excuse for having a messy house—illness in the family, for example—gets through to the average buyer. What he sees in untidy floors and soiled curtains is a house that has probably been permitted to deteriorate badly in areas that don't show it. In short, disorder and dirt turn buyers into lookers.

Go at the job of sprucing up the house as if it were spring cleaning time. Look candidly at the hall leading to the childrens' rooms (finger marks?), the wall behind the range, closet floors, surfaces around doorknobs and cabinet pulls.

Should you spend money sending carpets out for cleaning or reupholstering a worn chair? Probably not. Unless fabrics and rugs are hopelessly spotted, vacuuming or, at most, a home shampooing is all that's needed. Few buyers inspect closely. It's their first fleeting impression that counts most.

2. Next, clean out. When you move, you'll probably toss out old clothes, a wagon with one wheel missing, ice skates that no longer fit anyone and empty hat boxes. Don't wait. Do it now. Attack the closets, cupboards, basement and attic storage areas. Make these spaces look roomy once again. A jammed-full-of-junk closet, no matter how large, looks inadequate to a buyer.

Finally, put your lawn, gardens, trees and shrubs in trim shape. A buyer's first impression, as he looks at your house from the street, is often the strongest influence on his opinion. And don't neglect outbuildings. A garage or tool shed is less important than the house and property. But an interested prospect will get around eventually to viewing these enclosures. Make them clean and neat.

3. If you're in doubt about spending money to remodel your house before selling it, don't. Nearly all experienced brokers advise against major remodeling of any kind at this time. The influence of a new kitchen or bath on prospective buyers is doubtful at best. Instead of spending money to glamorize your home, put cash and whatever personal effort you can contribute toward repairing minor breakdowns. Sometimes, one loose porch step is more damaging to a buyer's good opinion than the lack of a tub in the bath or a dishwasher in the kitchen. In the same way they judge a messy house, most prospects look at small flaws as signs of bigger breakdowns they can't see.

4. Let the broker do the selling. Most people proud of their home find it difficult to restrain themselves from exclaiming about its virtues to people the broker brings to their house. But they should.

When only the agent and the prospect are present, the chances for a sale go up. People feel more at ease with the broker, ask him more penetrating questions and get honest answers. Also, any discussion of money is far easier with only the broker present.

Moving

Most companies, even if they do nothing else, will pay for shipping your household goods to the new location. But you make the arrangements, as a rule.

Buying a new house

Now, the advantages of a Realtor's cross-country contacts come into focus. In nearly all cases, the machinery to find your new home is started with a confidential questionnaire. On it, you'll be asked to put down the facts about your family, income, how much you want to pay for a new house, the kind of community you seek and the physical elements you require in a new home.

This information is given to the right Realtor in the destination city, and it is with these facts that he begins his search—before you arrive on the scene. Payment for the extra services mentioned above are taken from the normal commissions on the house sales.

Your wisest move may be to deal directly with a Realtor who works in cooperation with a national firm, or with Intercity. To locate such a firm, write to:

Previews, Inc., 49 East 53rd St., New York, N.Y. 10022.

. . . or to

Homerica, Inc., 200 Park Ave., New York, N.Y. 10017.

The Realtor's own organization is:

Intercity Relocation Service, 435 N. Michigan Ave., Chicago, Ill. 60611. ■

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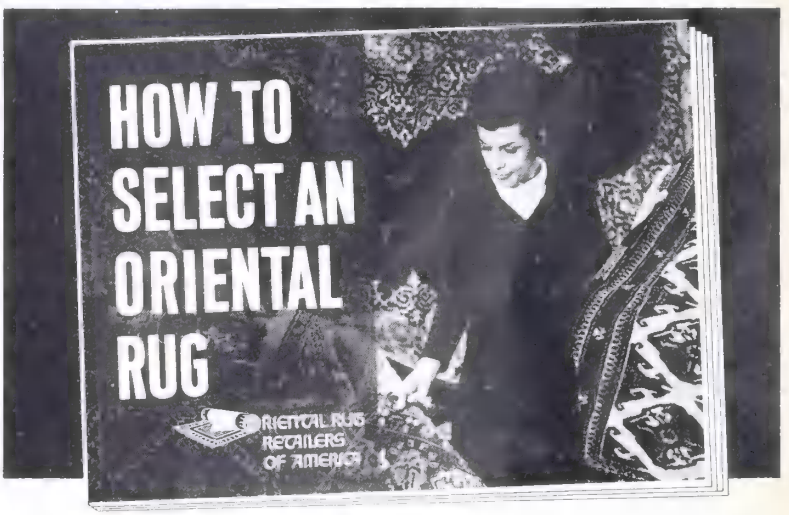
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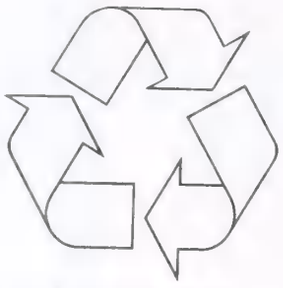
Editor: MARION GOUGH □ Art beat: Americans in Paris. *The Collections of Gertrude Stein and Her Family*, about 100 works acquired by Gertrude, Leo, Michael and Sarah Stein, who early on recognized the likes of Picasso, Matisse and Gris, acquired their works and preserved them—showing at New York's Museum of Modern Art until March 1 . . . *Excellence: Art from the University Community* celebrates the opening of the new University Art Museum in Berkeley, Calif., largest university art museum in the country, financed primarily by students; exhibition brings together works lent by individuals connected with the university and loans from other campus collections—proving that all is not lost in the Groves of Academe.

● ● ● **Litterart, newest medium for art buffs and ecology activists, combines the decorative aspects of attractive collage with messages about litter pollution. Artist Mary Holloway takes cans, rusty metal, bottle caps from the streets—turns them into people, animals, flowers. Each item is used just as found—only minimal brush strokes and a protective coating are added. The essential: imagination—two twisted Pepsi cans suggest a girl's bikini, a rusty lid becomes a flower center. The collages are $50 to $650—high-priced litter maybe, but not much for art.**

ITALIAN SCENE

Lyda Levi comments on last fall's Milan Furniture Fair: Many new models, many new ideas, some inspiring, but somehow crazy, giving us a surprising look at our immediate future . . . overall impression is that the furniture world is becoming more and more like the fashion world—seasonal, its rhythm dictated by more and more furniture shows all over the world, produced by the same firms, seen by the same people and the same dealers, interesting the same architects.

● ● ● **For the love of earth, *do* something . . . Container Corporation of America lately sponsored a student contest for the design of a symbol to remind the public that recycling of materials may be our best way to conquer solid waste pollution. Winner is Gary Anderson from the University of Southern California, where the smog hangs heavy. Runner-up was Michael Norcia of New York City, no stranger to smog himself. Winning symbol (see sketch) will be appearing on packaging made from recycled or recyclable paper or paperboard. Circular turning arrows give the message: "This is the beginning of an ending that will begin again and end again and**



begin again and again" . . . California cosmetics firm, Neutrogena, has come up with Smog Soothers, tea-scented face masks, six to a box . . . from Vienna, word that the city has started operation of Europe's largest, most modern, long-distance generating plant, which is 40 percent fueled by refuse and will deliver hot water heat to 44,000 apartments without fumes, odor or pollution, simultaneously heating roads around the plant, melting snow and ice, insuring regular deliveries of refuse to be burned. The cost, $36.7 million . . . latest comer in phosphate-free, enzyme-free, non-polluting detergents is Ecolo-G laundry detergent . . . discredited—NTA (sodium nitrilotriacetate)—once considered a safe substitute for phosphates in detergents, now considered to be possibly carcinogenic, known to pull lead, mercury and copper from plumbing pipes . . . sobering thought: You can live for days or even weeks without food, but three days without water and your body's in trouble.

PARIS LETTER

Joan Lerrick reports a new movement called "Negativisme," led by Quasar Khanh of inflatable furniture fame, and Italian Gaetano Pesce, another blow-up furniture man, their philosophy expounded in an exhibit called "Nouveaux Espaces" in the Pavillon Marsan at the Louvre; the message: down with status symbols in decorating, down with "the abundance that prevents an object from functioning," down with the "pollution of accumulation." Exhibited as "positive," hence no-no to the Negativistes, were the maxi coat, cars, TV, pills, gas masks and a dummy in fashionable hip gear labeled "This man seems to be negative, but is really positive." Modern décor, comments Quasar, whether objects be cubes or spheres, lacquered or steel, chrome or fluorescent, still presents a way of life unchanged since Louis-Phillipe (circa 1830). To be negative is now constructive and a necessary fact of evolution . . . one must try to stay in a neutral space to escape the noises and tensions of the modern world and create a background according to one's desires and hidden dreams . . . *une soirée negative* was held at Regine's in October. Tout Paris showed; Quasar wore an orange suit inscribed on the back with the irreverent pun, "Non de Dieu," Regine led a new negative dance in which everyone paused from time to time to shake their heads in dissent and shout, "Non, non, non!" Sitting in a sort of polyurethane cube, Quasar told the press, "This is the negation of the chair; it has no shape; it is not designed; it is not beautiful. It is a negative piece of furniture."

● ● ● **Offerings: for club leaders, educators, scout leaders, anybody with a program to plan, Eastman Kodak offers a boodle of films, slides and TV shows, covering sports, travel, photography, whatever—free as long as no admission is charged: list available from Eastman Kodak, Dept. 841, State Street, Rochester, N.Y. 14650.**

NOW NEWS

Latest aid to the blind or visually handicapped cook—Amana's Rada-range microwave oven equipped with special Braille controls, an audible signal device indicating when food is cooked and a complete cookbook in Braille . . . from St. Louis, a newly invented pen that embosses as it writes so script can be read by fingertip . . . at last, left-handed ladles for left-handed chefs, at New York's The Left Hand, 145 E. 27th St . . . the Owl, a real hoot and a screech, a device to wake up sleepy drivers, attuned to the swervings of the steering wheel, buzzes an alarm when a drowser slows down his regular rate of wheel adjustments, now optional on Ford trucks, made by Life Technology, Inc., and just in time, as the U.S. Department of Transportation tells us the automobile population is growing twice as fast as the human population—the motor explosion: 12,000 vehicles a day *vs.* 6,000 people, 109 million by year's end, nearly four million more than 1969 . . . news for the nose: get ready for a polyurethane fabric that will smell like leather for six months or more, even if dry-cleaned, all done with invisible bursting bubbles of *something* built into the fabric, made by the Collagen Corporation.

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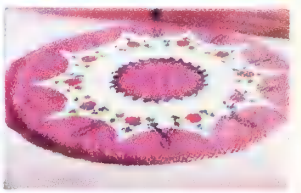
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By John H. Ingersoll

THE WELL-BUILT HOUSE



What elements of design make up the complete poolhouse? Here, in a lovely setting north of Chicago, are nearly all the answers wrapped up in one well-designed structure

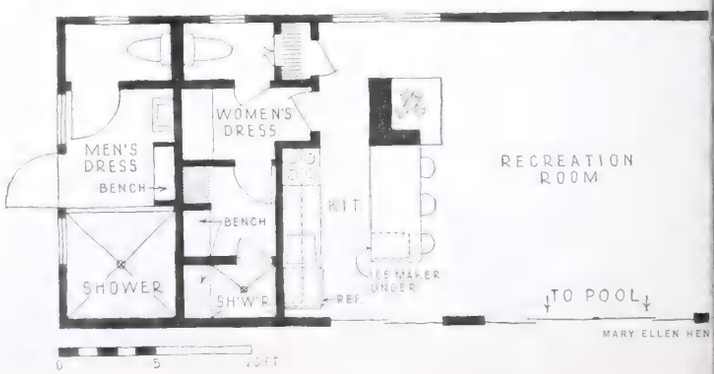
January is probably one of the best months to begin contemplating next summer's entertaining. Just thinking positively about the summer is rather a good idea if cold rain or gray, formidable skies threaten outside. But much more than that, preplanning a pool and poolhouse now can put you in the swim far earlier when the hot season arrives. As a rule, contractors work on a first-bid, first-service basis. If your plans are ready by, say, March, your project may go at the top of the contractor's list.

In its serene setting, this fine poolhouse located in a northern suburb of Chicago shows the results of careful preplanning by both owner and architect. Most of the elements one would want in a poolhouse are here. And a few unexpected advantages, too.

The poolhouse design, by the architectural firm of James Otis, Jr., and Associates, of Northbrook, Ill., was guided both by the owners' love of the Southwest and by the architecture of their home. Natural materials were emphasized for these reasons, plus desire to keep the poolhouse the same context as its lush surroundings. Grounds, walks, terraces, planting and fencing were designed by Landscape Architect Theodore (Dick) Brickman, Jr., of Long Grove, Ill.

On the main level (there is a basement level not indicated on the plans here) is the equivalent of a large studio apartment. And it is more than that in appearance. On either side of each sliding glass door there is a wood folding door. If more guests arrive for a weekend than the main house can accommodate, the folding doors are drawn together. Instantly, the living/dining/"fun" room becomes a bedroom. This works out particularly well for younger members of the family. Since the poolhouse is heated, guests can stay there even in winter.

The owners are especially happy they made the decision to put in what is very close to



iplete kitchen. The only dimin- e elements are the under- nter refrigerator and the sin- sink. Otherwise, it is conven- ially equipped, well stocked h food and drink and supplied h a generous set of colorful na, glassware and flatware. e owners have, on occasion, l a complete dinner for 20 e, cooked in the poolhouse hen and served alfresco out the terrace.

The bath/dressing rooms are igned in a straightforward nner: toilets separate and en- sed, ample space for changing thes, lavatories and showers luded. The interior bath/dress- area doubles as a bath for rnight guests.

White vinyl tile was chosen for main-level floors, then spiced h colorful area rugs. With immers trooping in and out be- en pool and poolhouse, vinyl s an eminently practical choice. ip-lap paneling inside and ard-and-batten siding outside redwood, treated with a wood servative. On the roof: un- ated Western red cedar shin- s, which will weather to a soft ay color.

The fireplace inside the pool- use was an inspiration that has ved a delight for the family. en during early spring and late l days, when the sun is out but floor has the same outer dimensions as the main level and is accessible through swinging doors in back, where the land drops off rather sharply.

This spacious area serves two important functions. First, all of the mechanical equipment is located here—the pool filter, pool heater, forced-warm-air furnace and water heater (natural gas fuel is used for all equipment). Thus this equipment is removed from sight and from the main level—turning over that space entirely for the family's other uses.

Second, the basement provides the owner with generous square footage for storing the chairs, tables, cushions, floats and pool paraphernalia used in season, as well as all the pool maintenance equipment. And these accoutrements stay dry there. The basement floors and walls were built of poured concrete, then waterproofed. Keeping pumps and heaters below also contains the noise they make. Not that the sound is ear-splitting, but it's far pleasanter to stretch out on a chaise near the pool and hear nothing more clamorous than a cicada's hum or the ripple of a warbler's song.

The poured concrete pool existed for some time before the owner added the poolhouse and the new terrace of exposed brown



e air is crisp and 50-ish, the wners enjoy taking a swim in ie heated pool. However, the nsation of braving chill air hile wringing wet is never pleas- nt. On such days, a fire inside ie poolhouse offers a warming, ıtisfying retreat. Even some ımmer evenings are cold enough or a fire—which gives a warm, omantic glow for an after-din- er swimming party.

The basement is another exam- le of careful planning that has aid big dividends. The lower Meramec River gravel in concrete. And the plan includes one entertaining extra: a nine-hole putting green just to the right of the pool.

Essentially, the poolhouse is considered just a comfortable adjunct to the pool in the summer. But it has virtually taken over as the site of summer parties—giving the main house a rest from the wear and tear of big gatherings—and has more than proved its role as a guesthouse. What more could any poolhouse do? ■



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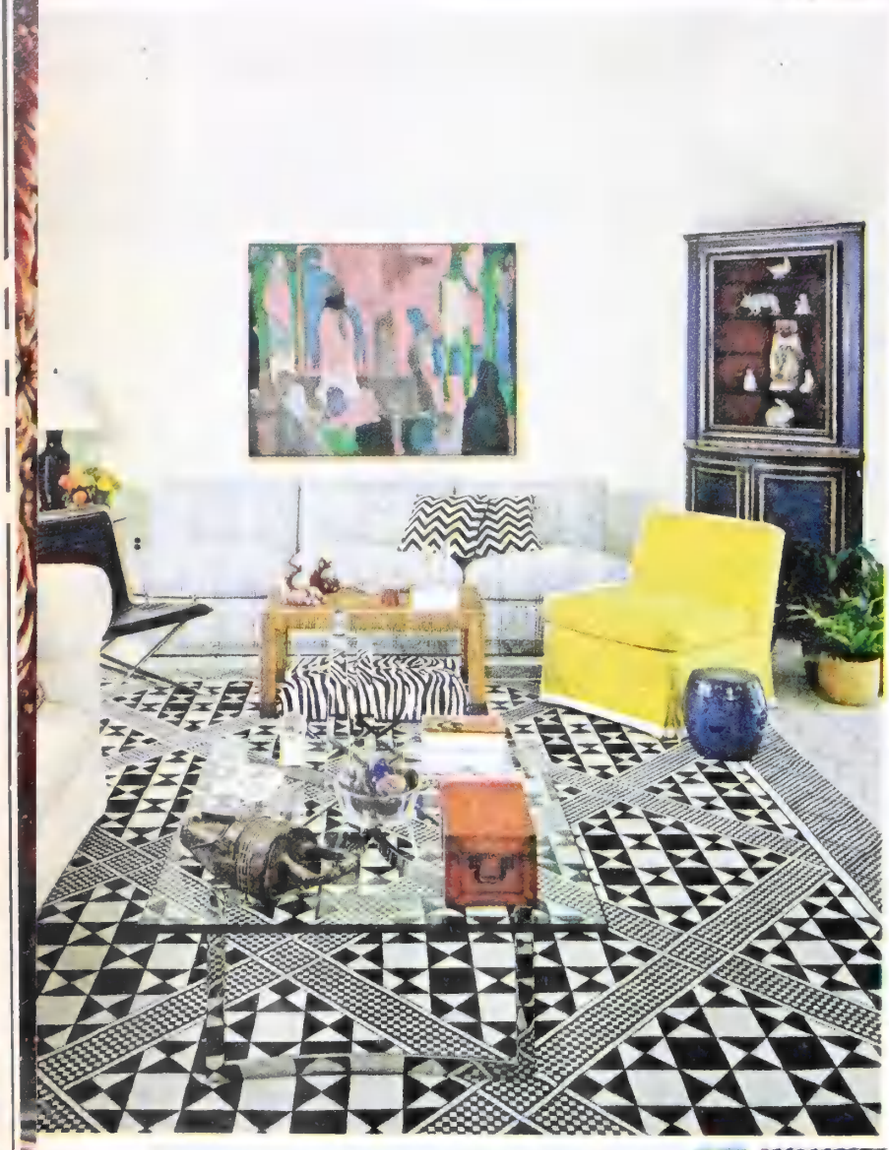

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Personal involvement is a term very much in currency. Youth has discovered it, and has adopted it as a new credo for constructive change. Those not so young are rediscovering it, sensing that through involvement fresh meaning can be injected into lives dulled by routine. We at House Beautiful think of it as a familiar companion, one with whom we have been friendly through the years. Publishing examples of personal involvement—whether within the home or with the world outside—has enriched both our lives and those of our readers. Thus, as 1971 begins, we felt it appropriate to continue the relationship, a resolution we would like you to share.

Our invitation: make this your year for personal involvement

Within this issue, we offer you an opportunity to become both observer and participant. As an observer, you can view four homes that reflect their owners' abiding wish to create a personal living environment. Each is different. Each is an individual interpretation. And that, of course, is what a home should be. Further on in the issue, on page 67, you are invited to participate in Projects '71, a collection of seven ways in which you can add a sense of personal expression to your home. Finally, to aid you with the continuing desire to make your home a gracious center for living, we present the initial House Beautiful Decorating Scrapbook, the first in our new series designed to help ease your decorating.









HOWARD GRAFF

decorator's award-winning home

TINY BIT OF FRENCH PERFECTION



Editor: LESTER GRUNDY □ To achieve the total effect he wanted in his own country home, Interior Designer Charles R. Dear turned to an expert—himself—to design, decorate and landscape this miniature French manor in Southampton, N.Y.

Winner of the American Institute of Interior Designers' 1970 Eastern Region Award, the biscuit-colored house with mushroom brown shutters is approached through white farm gates (*center left*). The exterior is absolutely symmetrical and ringed with a long row of boxwood precisely cut by Dear. He broke with tradition, however, in using French windows without mullions. At the rear (*lower left*), six sliding glass doors open onto the pool and an antique brick pavilion.

Inside, wishing to create a "marriage of new and old," Dear used favorite antiques for both artistic and decorative impact, with gold patternings for cool serenity in the living room.



The guest bedroom *(left)* looks out onto the graveled courtyard in front of the house. Like the living room, this has a tall tray ceiling and tile floor to backdrop Dear's mix of antiques with a contemporary glove leather chair from John Vesey. Roman shades repeat the navy-and-white treillage print of the bed hangings, and an antique French brass and iron plate warmer has become a bedside table next to an 18th-century Hepplewhite four-poster.

For his own bedroom, Dear—who "unfortunately likes to garden"—designed a lively floral print for the bedcovering and curtains. Lime green and white carpeting reinforces his indoor garden scheme, with a comfortable citron wool upholstered chair, an antique French commode and tile mirror.

Just beyond the bedroom is part of the patio and one of the matched gardens that flank the heated pool. Dear likes to do all of his own gardening and with three-quarters of an acre to tend to, "that's a problem." In the flower beds seen here, he has planted miniature pink roses, purple heliotrope, white begonias, blue iris, English lavender and Oriental poppies, with the borders all in candytuft.

for the bedrooms, garden serenity





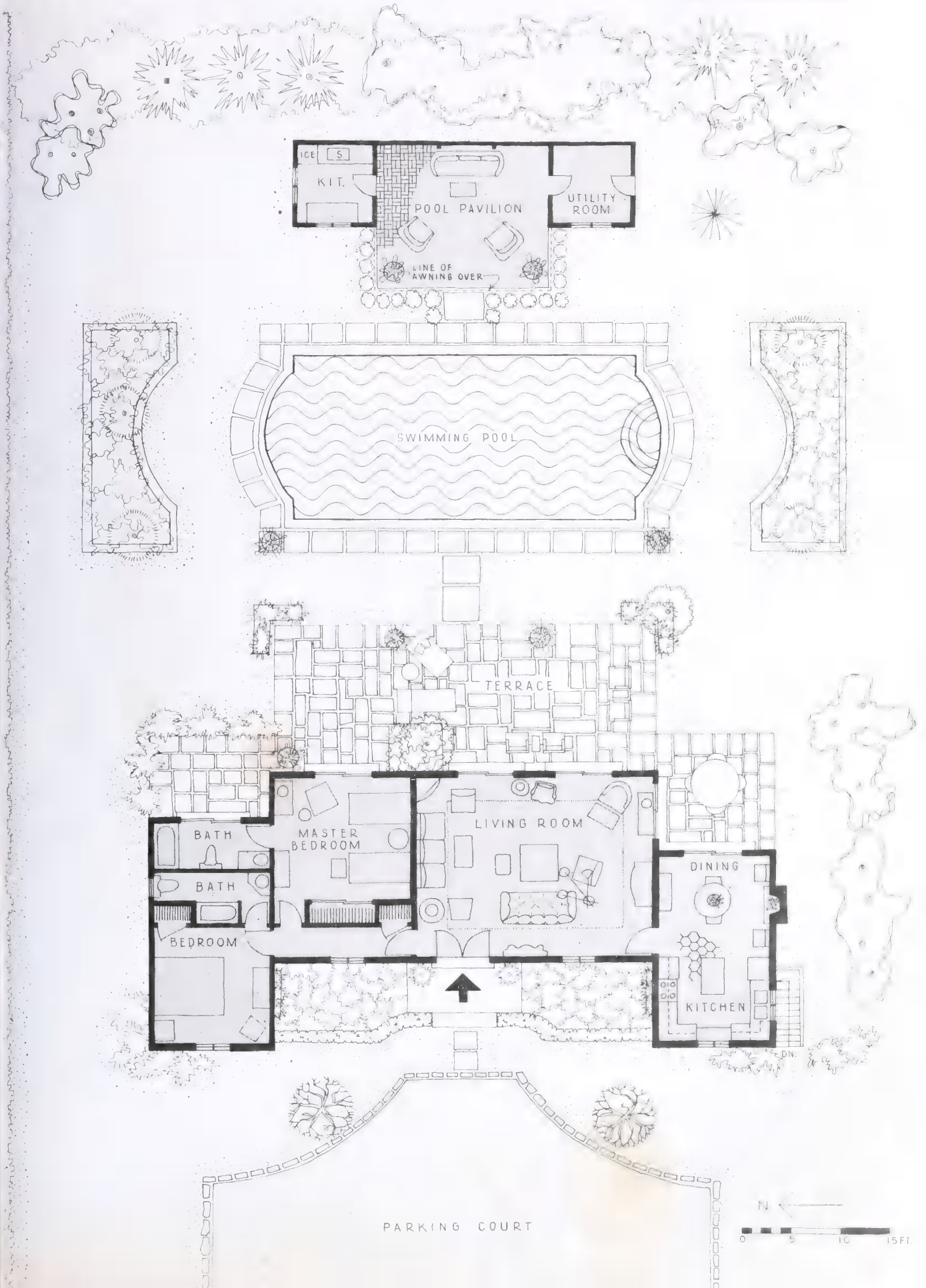
For relief from the many-legged dining room look. Dear designed his own chunky pedestal-based table. A heavy marble top maintains the country-cool feeling of Mexican tile floor and cane chairs with blue serge seats. In the efficient kitchen at right, polished khaki lacquer cabinets sleekly contrast with butcher block counters and mixing island. "I cook a little," Dear says. "I don't really like it—but I am good at kitchens."

PRODUCT INFORMATION PAGE 142

for country-cool dining

Guests move easily from house or terrace to pool and pavilion. Although formally designed and landscaped, the antique brick pavilion is planned for poolside living with durable, easy-upkeep wicker furniture and its own mini-kitchen. The main room is open on one side to cool breezes from the tall green trees behind it, yet shielded from the sun by a large, shady awning.

PRODUCT INFORMATION, PAGE 142



on a country lane

GLASSED-IN PERSONAL SHOWCASE

From Greek Revival clutter to clean-cut contemporary: That is the step taken by Mr. and Mrs. A. Augustus Mino when they decided to sell their old home and build a new one. The result is a comfortable, non-cliché modern house, at once a little gallery with artwork indoors and out and a marvelous, sunny place to live. Mino carves, sculpts, paints, does collages. Rita Mino is a decorator. Together they are restless doers, adventuresome world travelers, "minor diplomats" and collectors.

Tall old trees surround the two-acre site about an hour from New York City. By using earth berms and retaining walls (*below*), the Minos saved the three ash trees that now spread canopies over the house. Wood from the barn that stood near these trees in the late 1800s was used, at the turn of the century, to build a carriage house, now Mino's studio.

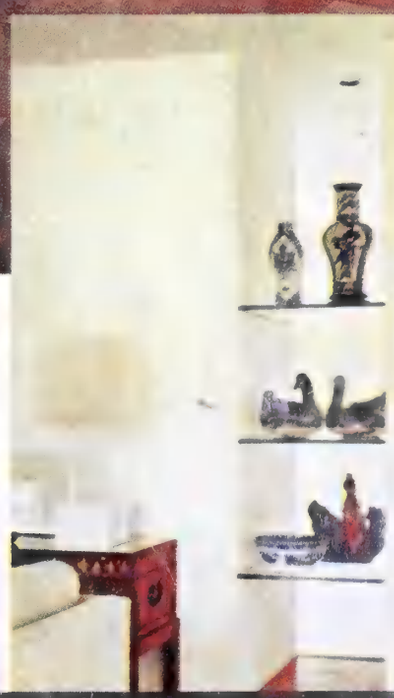
Entering main doors on the second level, one has the immediate and heady feeling of being suspended in space. To the left is the study with its wooden statue from South America (*upper right*). Immediately ahead, a sweeping spiral staircase—itself a super sculpture by Mino with wedges of butcher block for treads—leads down to a skylighted gallery hall.











The upper floor is one flow-through of open space, so well planned that there is privacy without doors. At the windows are airy white casement-cloth draperies, kept open by day but closed at night for complete seclusion. In the living room (*above*), a grassy dracaena, fiddle-leaf fig tree and gnarled jade plant thrive as if they were in a conservatory. The expanses of glass further act as canvases where the artwork of nature constantly changes. The stylized tree at the right is fashioned of wire, a Mino original. A marriage chest from China, used as an end table, holds a wooden head from Spain and one of a pair of ancient angels brought from France. Blue and white china collected by the Minos in the Orient is silhouetted on floating glass shelves in an opening between the living room and upper space of the gallery (*left*).

a play of silhouettes and shadows

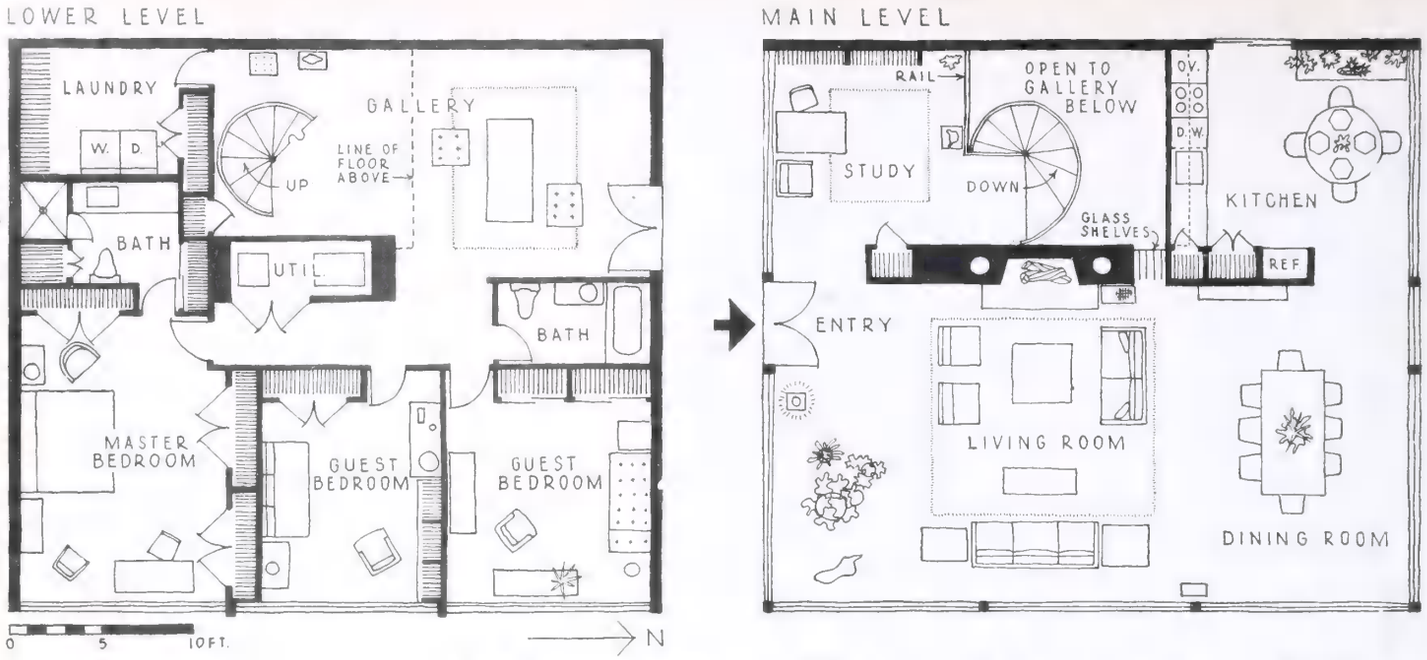






On the lower floor off the gallery hall are three bedrooms, one the master and two for guests, usually friends made by the Minos in their travels. A visitor ensconced in the bright room shown at left might well want to stay forever. The silk-screen painting over the bed is by Kik. On the red lacquered table (visible through the window in the picture on the previous page) is a Chinese vase filled with sunny flowers from the terrace garden. Mino did the head on the table when he was a student. Left in a greenhouse for a time, it has aged to a handsome patina far beyond its years. The library, at center left as seen from the living room, has shelves filled with books and artifacts brought from around the world. The bold graphic in the foreground is by Mino. The feeling of openness is perhaps most felt in the dining room (*below*), which is so cleanly delineated that it seems to be an island in space. It is a room of enormous contrast, boldness and delicacy. On the left is the Madonna of Sorrow by Kwan Yin and at the far right an African sculpture. The Minos like to cook and entertain. "Hardly a weekend goes by without guests," says Mrs. Mino, adding, "I like intimate groups with an easily set table." The fare will likely be Italian with lots of good wine and crusty bread.





Even in cloudy weather, the kitchen has a cheerful outlook with a color scheme swatched right from the garden, where masses of marigolds, zinnias and other bright annuals grow profusely. Cabinets built to the ceiling provide plenty of storage space for kitchen paraphernalia, with a buffet cabinet near the table for china and glassware. Through the sliding doors, a grassy ramp leads to an expansive flagstone terrace surrounded by beds of flowers. Beyond, a massive outcropping of stone has a backdrop of towering oaks and maples that gives brilliant autumn foliage.

the kitchen always has a sunny disposition



PRODUCT INFORMATION, PAGE 142



HOWARD GRAFF

overcoming size with serenity

OPPOSITES WITH A MUTUAL ATTRACTION

THE MIX

A subtle blend of textures and times prevails in the living room of Allen Daskal's duplex apartment in Chicago. To master the large room—its proportions accentuated by a very high ceiling—Designer Albert Hadley of Parish-Hadley Inc., New York, first sectioned it into two seating areas. A small, ugly window at one end was camouflaged and brought into proper scale by extending shade and curtains far up on the high wall. At the other end, whimsical animals were painted on white tiles added to lighten the look of the enormous fireplace. Then the room was unified with a skillful handling of The Mix, harmonizing old with new, hard-edge with soft. The rug at left, especially designed by Edward Fields in a geometric pattern of varying textures, recedes gently into surroundings of understated tweeds and contemporary zigzag curtains. Warm wood traditional furnishings complement shiny lacquer and chrome tables. An antique tole chandelier is reflected in a straight-lined octagonal mirror. A sculpture of Lucite and painted canvas cutouts by David Gibbs, at the head of the stairs, and a painting by George Cohen add sharp red and yellow accents.

Editor: RICHARD FITZGERALD



when the 20th century moves in

GLOOMY VICTORIAN LIGHTS UP

"You can never be absolutely certain whether people are in society or not until you see them at four or five of the best houses," said 19th-century social chronicler Ward McAllister.

Surely this Victorian house on the north shore of Massachusetts, where rich Victorians went "to take the waters," was one of the best. But what would those staid and prudent souls who built this house in 1889 think of it now?

The new owners, parents of six children between the ages of eight and 21, originally bought the house for a summer place. They liked it so well they decided to live in it all year. "It hadn't really been touched much since 1889," says Designer William Hodgins, who directed the rejuvenation for Trade Winds, Inc. "It was all dark and gloomy and old, peeling wallpapers." The owner adds: "When we took the younger boys down to see it, they asked why we wanted a haunted house."

The musty ghosts were removed with the dark woodwork —their living room is now a lively blend of bright colors and fabrics. Victorian pieces and Parsons tables. To the owners, the whole transformation was "an exciting metamorphosis."



a 'haunted house' no more







To find the wicker that they thought would express the quality of the house, Hodgins and the owners went through all kinds of dilapidated shops in New York. "We even went into the attic of my parents' house," reports the owner, "where nobody had been for a thousand years. We found some chairs and lamps and that sort of thing. In the living room, for instance, the tall, skinny lamp that looks like a palm tree was my grandfather's, with new fabric on the shade."

Since most of the house is free and open, they wanted a cozy feeling for the library (*right*). Here, the wall-to-wall rug is made of braided runners sewn together. In the poolroom (*below right*) and the guestroom (*below left*), more rag carpeting and wicker. In the master bedroom (*opposite*), the fireplace was put in working order and, like all the mantels in the house, this one was left intact. For the bedspread and chair covering, an Indian print from Old World Weavers.





it's a wicker kind of house













In the late eighties, when the house was built, daily living was expected to be quite lavish and complex.

But not now. The owner reports her requirements and her pleasure in the house: "We wanted the house to be very open and easy. It's only 200 feet from the ocean, and since we like the roar of the surf and the looks of the rocks even in winter, we wanted the house to be a combination of indoors and outdoors.

"It *is* open and easy and there's not much fuss in the housekeeping. If it ever looks staid, it's because of the enormous proportions and the dignity of the architecture. And that's not a reflection of our way of life, which is very informal. Nothing is forbidden to the children except a library table."

In the photographs, top to bottom: a Palladian window on the landing of the staircase, draped in white twill and lined with yellow cotton. The braided linen carpet has multicolored stripes going across the stairs. In the entry hall that divides the house, a shell mirror that Hodgins himself made as a great surprise. In the powder room, he left the old washstand but dressed it up with new hardware and towel rack and striped walls. In the girls' bedroom, a multicolored print chair—for once, not wicker. In the living room, a straightback chair with a stripe that looks as if it had been mitered on the fabric.

"It still has, we feel, the spirit of 1889, except that it has been colored more brilliantly." Spirit of 1889? But where in this lively household is that combination of Puritanism, delicacy and squeamishness that we think of as Victorian? Where are the calling cards and the rules for deportment? Not here.

"It's a swinging household," says Hodgins. "The kids are really in there all the time with rock music blaring and shoes and bare feet up on the furniture. The house is always full of radiant sunshine—literally."

'the spirit of 1889—brilliantly colored'

PRODUCT INFORMATION PAGE 000

DECORATING SCRAPBOOK

Editors:
RUTH ADAMS
LESTER GRUNDY
Text:
LINDA B. DOWNS



Mirror, mirror everywhere—Barbara D'Arcy's prismatic fantasy must be the fairest party room of all. Bloomingdale's, N.Y.

© PHILLIP ROEDEL

THE MAGIC MIRROR

first in our new clip-and-save series: a look at the decorating adventures of the looking glass







LOWER LEFT: RICHARD GRAFF. ALL OTHERS: © PHILIP ROBEL

To work real decorating magic, turn to mirrors—to widen a wall, lengthen a hall, push up a ceiling; to brighten a dull room, lighten a dark room, double the impact of a good room; to minimize a flaw, maximize a masterpiece, make any piece seem more important. Look at the effects of mirror-brewed magic in these rooms:

To bring dimension and brightness to a dark sitting room in his New York brownstone, Designer Louis Tregre paneled the fireplace wall with mirror squares and rectangles. Adroit fitting around chimney breast and beams visually extends wall, window and ceiling, while a round mirror, in gilt frame, and Lucite brackets add shimmering sparkle.

To camouflage an awkward corner in the apartment of Louis Mallas, Designer David Barrett reflected it out of existence. A steel-framed, mirrored cube table sits in front of the shining corner, further lengthened by a mirrored screen. Together, they take away all feeling of boxiness and create endless vistas of light flowing around the corner and beyond.

To dress up a dressing area, Designer Robert Scana of W & J Sloane mirrored the make-up wall in the bedroom of Mr. and Mrs. Calvin Haddad's apartment. The dazzling mirror gives relief from an over-all flower patterning and becomes a decorative as well as functional element with mirrored molding that echoes the lines of the headboards.

4 ROOMS WITH MIRROR-POWER BRIGHTNESS



To build an alcove in Mrs. Frances Carpenter's soft yellow bedroom, David Barrett flanked a canopy with armoires, curtains and crystal sconces, then put mirrors on the back wall and ceiling to create the illusion that bed and niche recede into the wall.

LEARNING THE BASICS OF MIRRORS... from functional looking glass

Silvery, shiny foil. Polished chrome and gleaming stainless. Sheer Lucite and a resurgence of the look of the 30s. What could be a more natural adjunct to these decorating trends of recent times than a revival of man's eternal fascination with mirrors? And mirrors are definitely back in—if they've ever really been out.

Narcissus, that mythical lad of great conceit, supposedly began the looking glass bit when he fell in love with his own reflection in a pool of water—although the origins of the first real mirror are buried along with the first man who saw his own image looking back at him. But we do know the ancient Etruscans had some sort of mirror and the Greeks and Romans carried their polished metal discs wherever they spread their civilizations.

We know that the 16th-century Venetians gave the greatest impetus to glass mirrors—and so guarded their process of backing glass with a tin/mercury amalgam that the state sent hired killers after any workman who carried the secret to another country. We know that the French introduced plate glass in 1691 and that true silvering of glass—chemically depositing a reflective metal on glass—was discovered in 1835 by a German, Baron Justus von Liebig.

We know too of one Benjamin Rush, who advised American frontiersmen in 1789 to leave behind "several expensive parts of household furniture for which he will have no use in the woods, such as a large looking glass." But his seems to be about the only published statement against mirrors, and they were for centuries a prized possession of the very wealthy. In the estate left by the French minister Colbert in 1683, the value of a 26 by 46-inch Venetian mirror was listed at 8,016 livres and a painting by Raphael at 3,000 livres.

Throughout those generations, however, mirrors were considered primarily functional, and their decorative value was dependent on the style, quality and material in the frames around them. It was up to modern mirror-makers to develop the potential of the mirror and to modern usages to turn mirrors into a magical decorating tool.

Mirrors have a depth foil lacks, a softness missing in wood, an elegance chrome and steel can't quite reach. Mirrors can complement, compound and give relief from the great graphics, can fit into any color scheme. Mirrors may break, but they will not peel, fade, rust, soil or shrink—and a new process, coating polyester film with aluminum, is even supposed to produce mirrors that are shatterproof. Mirrors come in practically any size, shape and style. Mirrors can take on almost any mood—and seemingly work architectural miracles while doing so.

Mirrors must be used carefully, so you don't look as if you're opening a restaurant in your home, and they must be properly fitted and installed (see page 66). Many in-



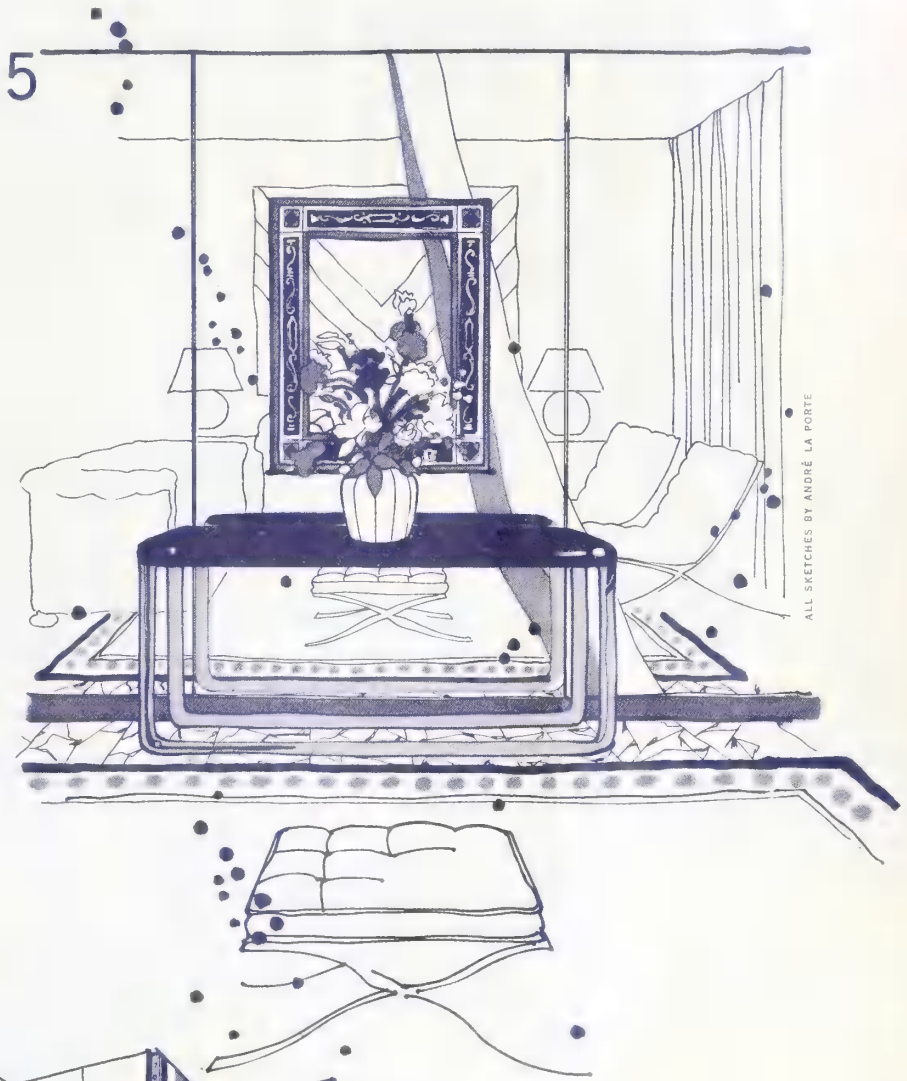


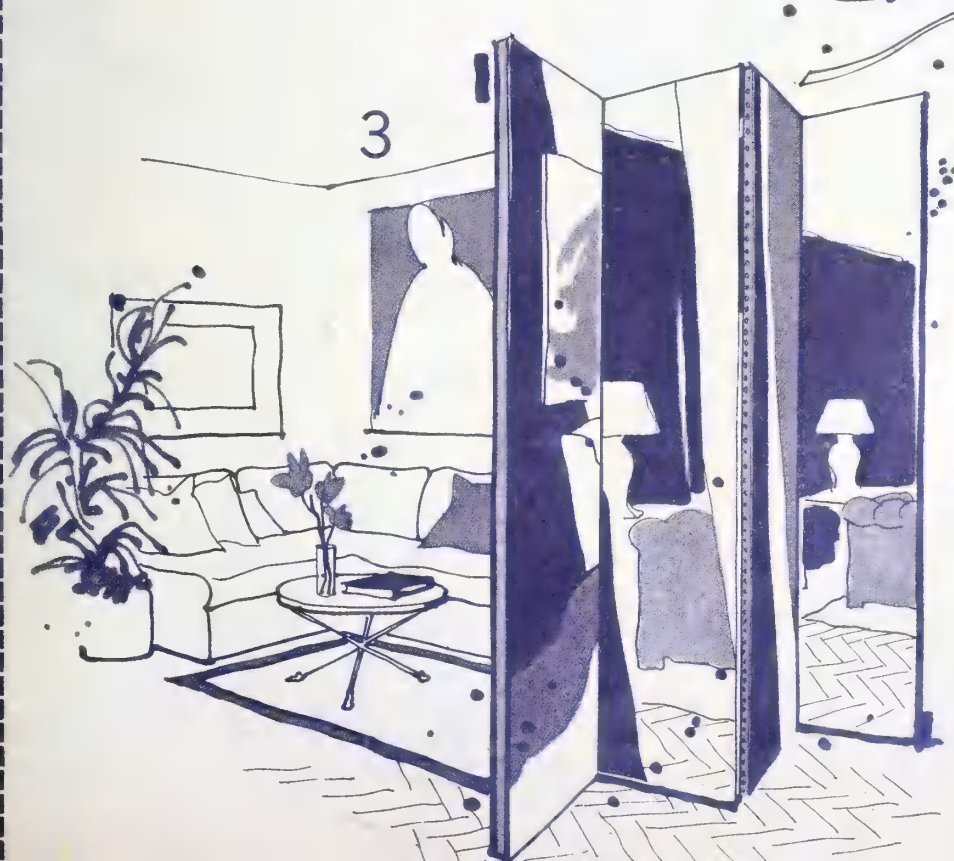
into decorative asset

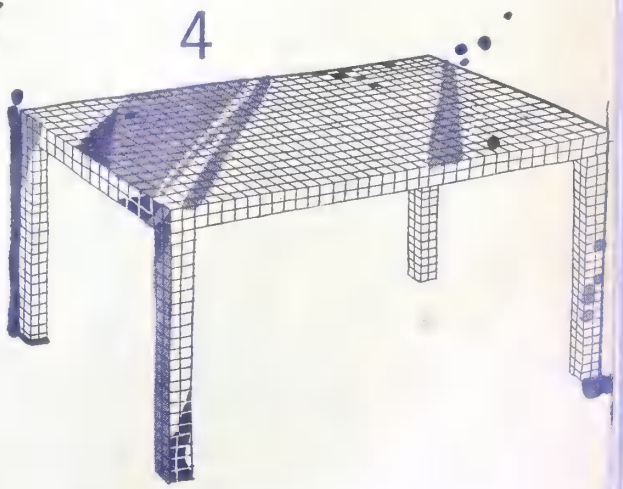
stallations that seem permanent can be moved if the mirror is affixed to sturdy plywood instead of to the wall.

There are infinite ways to use mirrors; on these pages, some basic treatments:

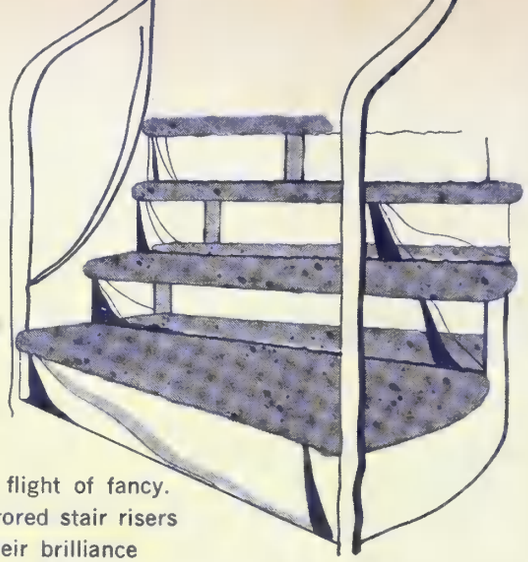
(1) To emphasize a particular area, in this case a bay window lined with mirror to catch the sun's brightness and assist in plant growth. (2) To give interest and depth to a small area, such as our hallway with mirror dado and chair rail of chrome stripping. (3) To serve as mobile architecture, in the form of a screen that distinguishes two different areas, yet offers luminous reflections instead of a blank front. (4) To spotlight a particular piece of furniture, here a Parsons table covered with self-stick mini-square mirrors. (5) A mirror-on-mirror combination that combines two uses—to enlarge a room visually and to accessorize with a hanging mirror—especially effective with an ornate antique mirror hanging on a plain mirrored wall.



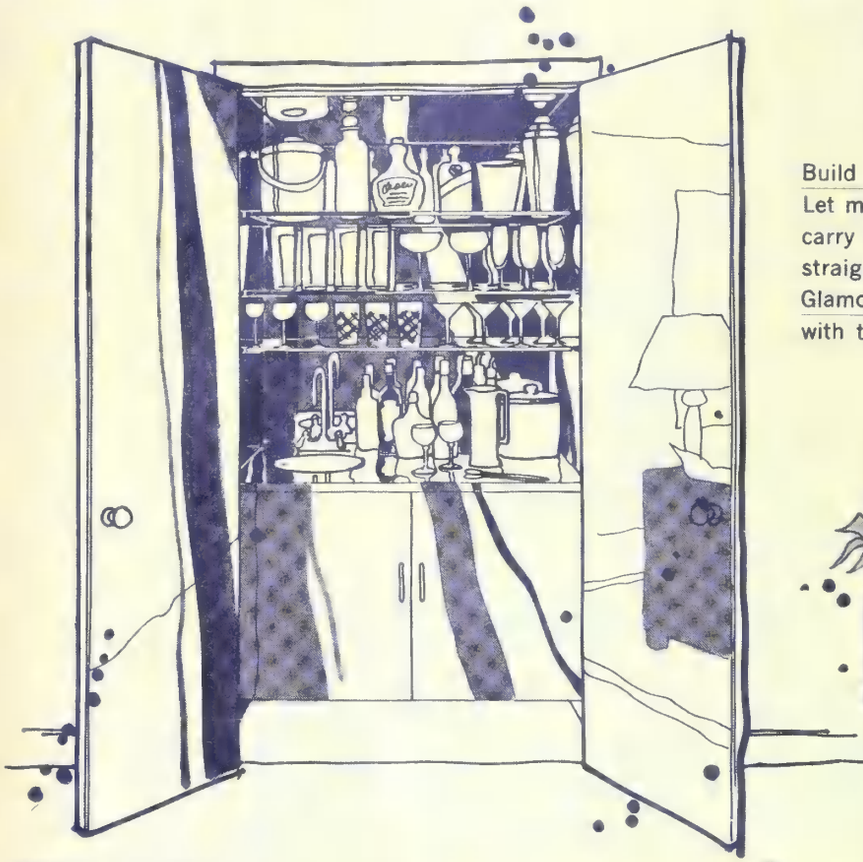




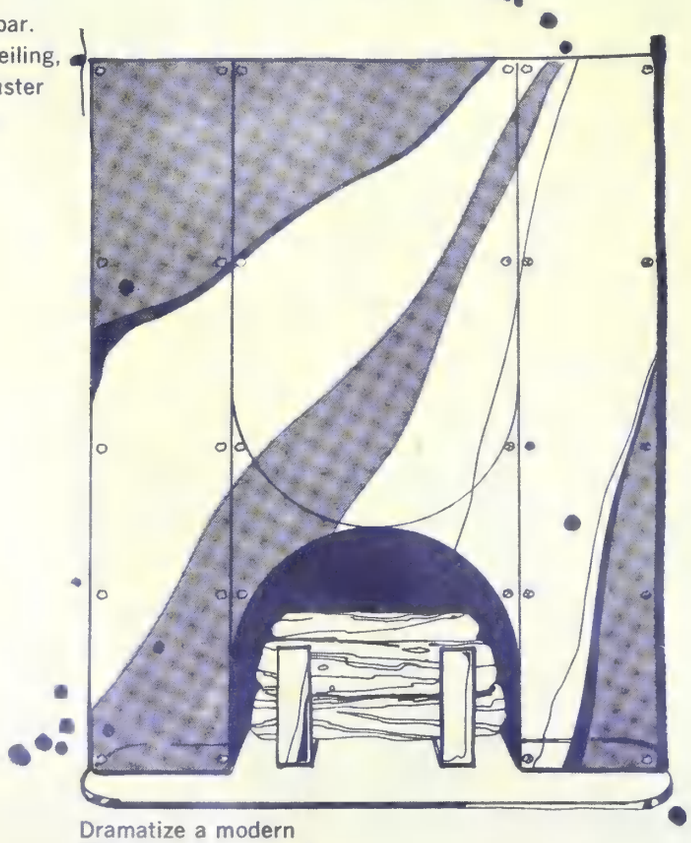
10 imaginative ways to work wonders with mirrors



Build a flight of fancy. Let mirrored stair risers carry their brilliance straight to the top. Glamorize a window box with tiny shiny squares.



Magnify a closet/bar. Mirror the doors, ceiling, walls; add more luster with glass shelves.



Dramatize a modern fireplace wall. Turn a plain chimney into a sculptural flow of light.

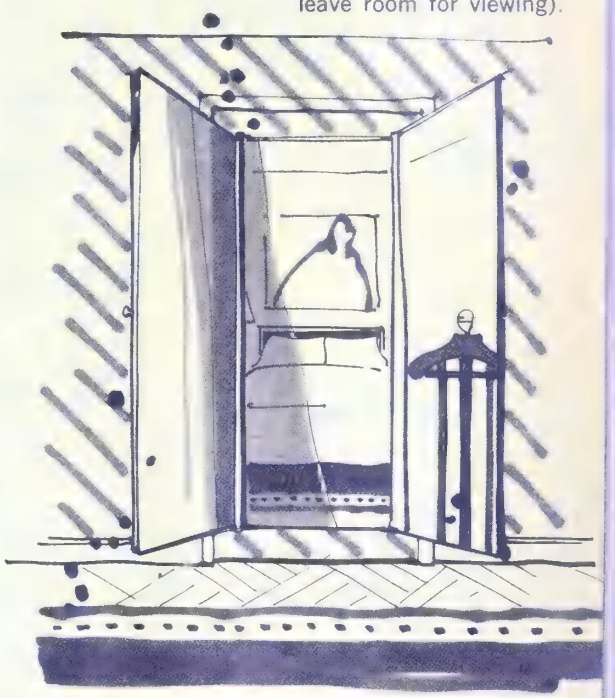


Add glitter to a door reveal. Mirror lining will bring new verve to rooms on both sides.

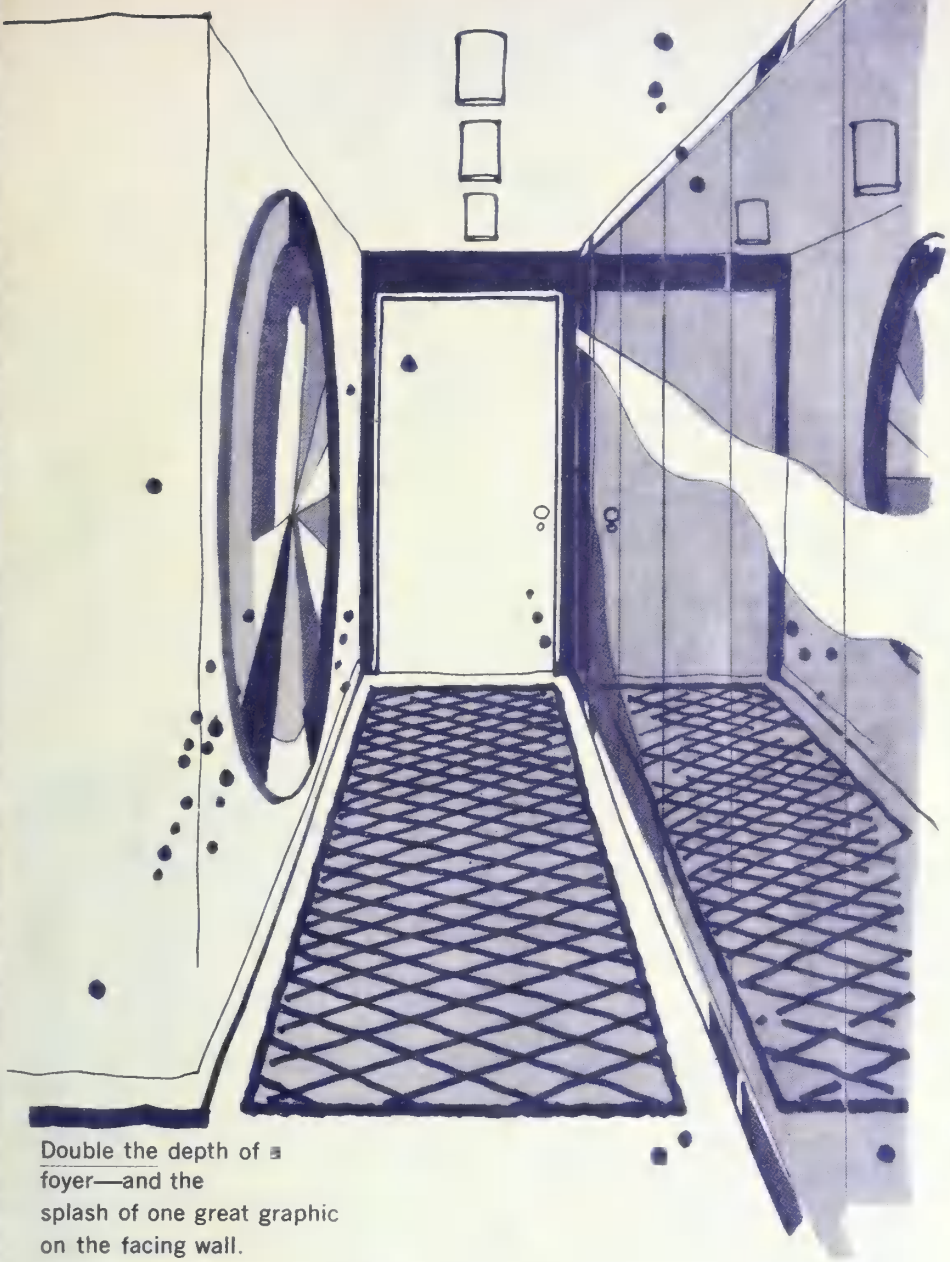
Have fun with light switches. Tiny mirrors will cast sparks of light all around the room.



Put a three-fold door mirror where it looks its most unusual (but do leave room for viewing).

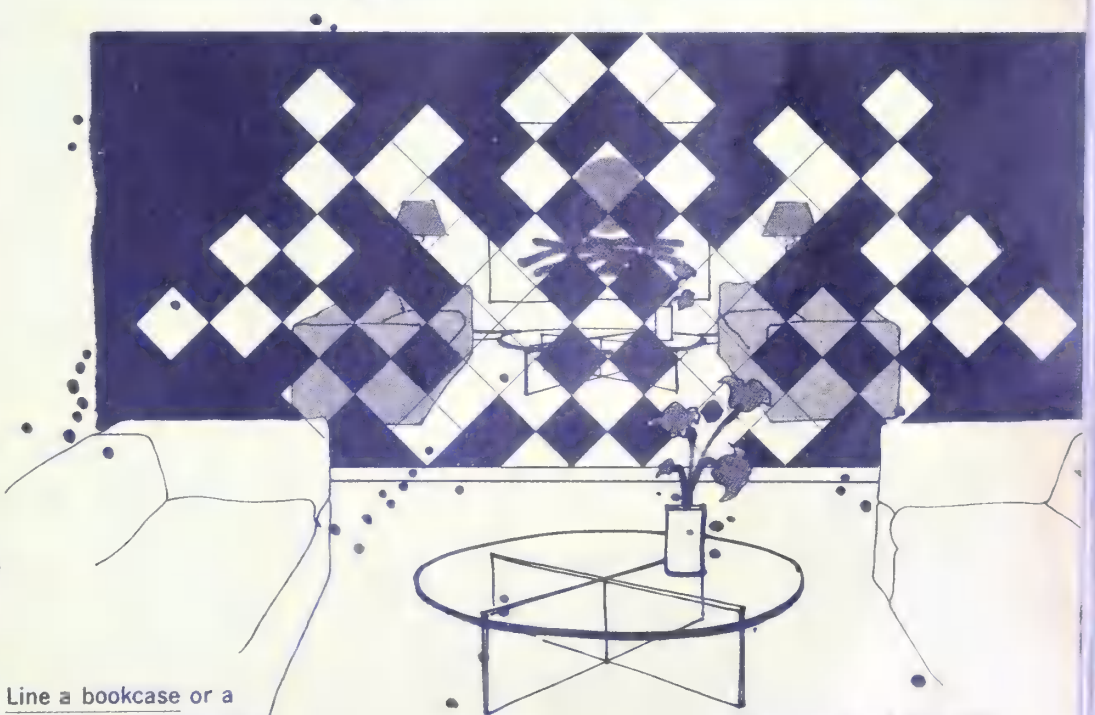


Double the depth of a foyer—and the splash of one great graphic on the facing wall.

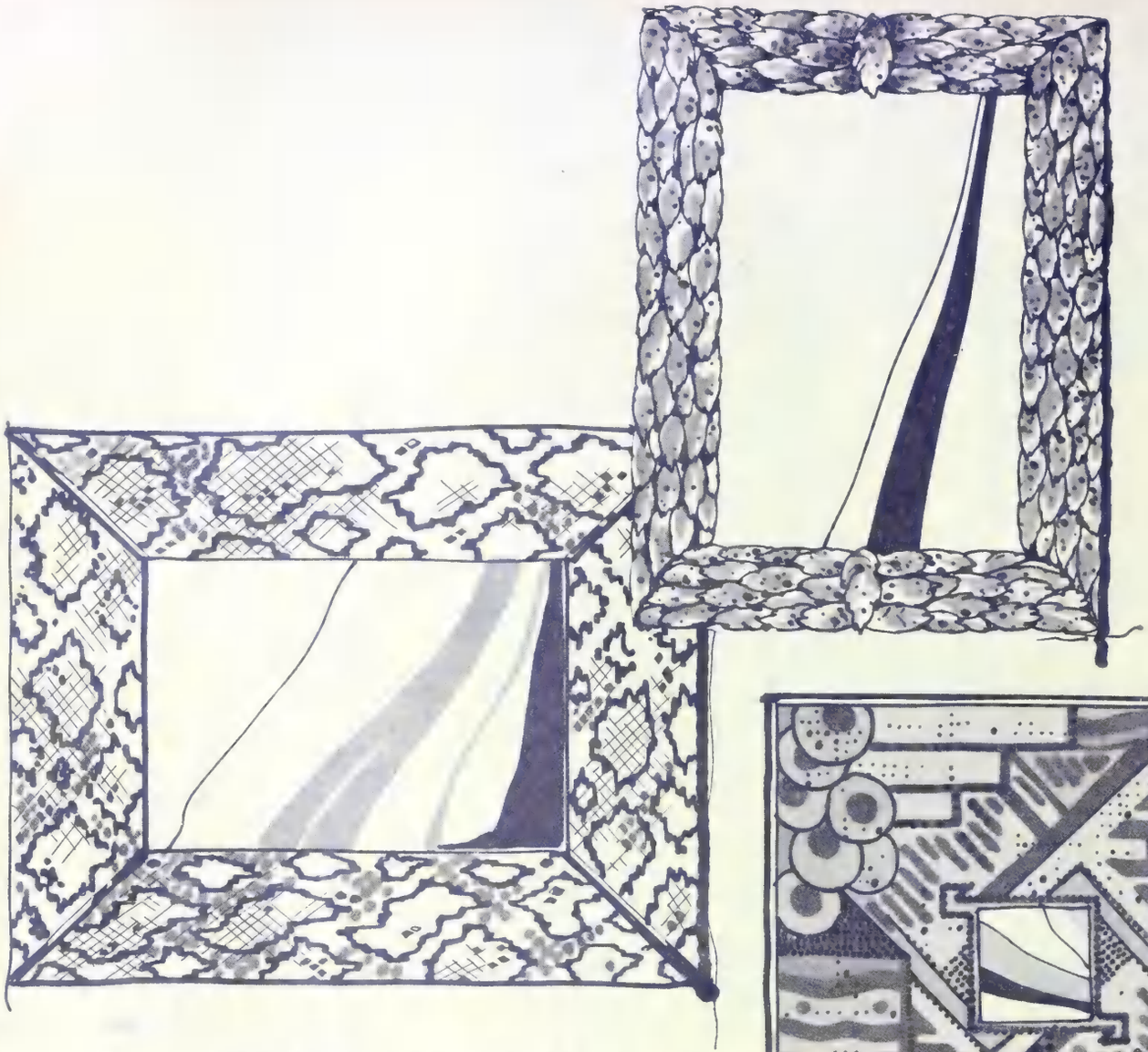


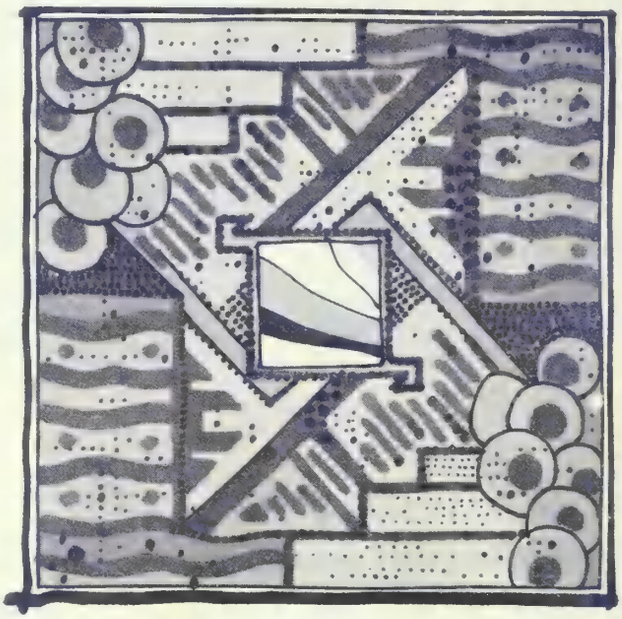


Line a bookcase or a secretary. Everything in it will look twice as impressive.



Create a focal wall with square mirror tiles in a checkerboard pattern against a dark surface.





DESIGN A FRAMED ACCENT...



One of the most traditional uses of mirrors is the single framed accent. On this page, four whimsical framings to make; opposite, six styles you can buy. Here, top to bottom: Feather a frame in peacock blue or pheasant brown, layer by layer to tailored smoothness. (If feathers ruffle, use hair spray.) Go fashionably reptilian. Cover a frame with cobra or snakeskin vinyl (or some other fabric you like). Show your handiwork. Use a bold needlepoint graphic around a tiny mirror. Display your beach gems, glued into a super-smart shell (or pebble) frame.

Against the white brick wall of a country kitchen, Designer Lloyd Bell used Bassett's Colonial mirror in soft chestnut with wrought iron detailing. The walls are cranberry, the mood contemporary in this setting by Melvin Dwork. The McGuire mirror: a formal double Gothic shape in informal rawhide-wrapped rattan. The surprise of black and gold in Horizon Industries' Oriental-style mirror in a white sitting room designed by Rita Mino. Four contemporary black-lacquered ovals by Bassett, grouped into a sculptural reflection in the hallway of Rita Mino's home (page 40). The chunky look of today expressed in heavy wood silvered to a fine glow—Tyndale mirror in a hallway by Melvin Dwork. Always a good mixer, the Queen Anne shape. Here, Lloyd Bell combined the Carolina mirror with a white brick wall and Louis Quinze sconces.

WESLEY BALZ

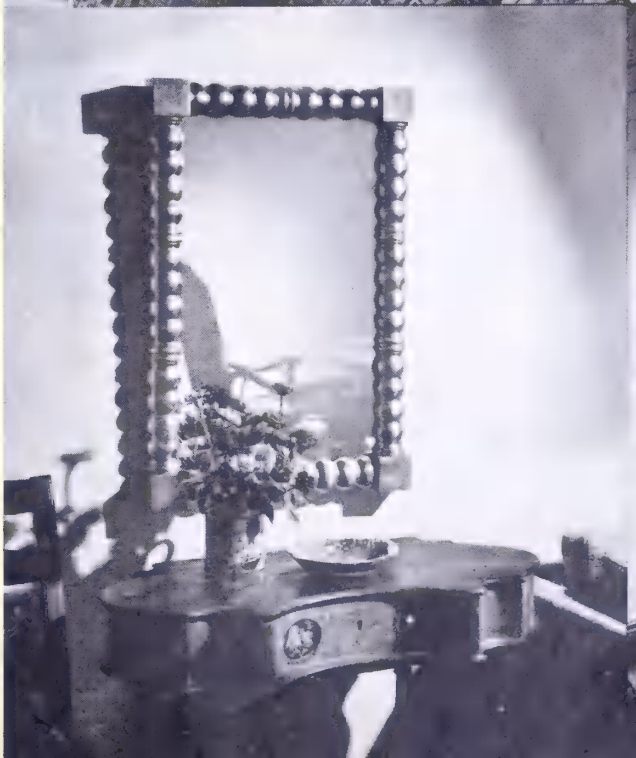
...OR BUY ONE ALREADY MADE





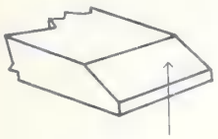




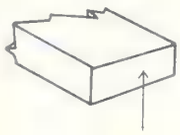




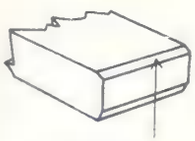
MIRROR TERMINOLOGY



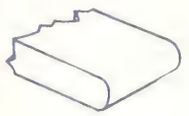
BEVELED EDGE



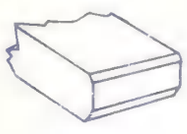
CLEAN-CUT EDGE



GROUND EDGE



POLISHED EDGE



SEAMED EDGE

Acid Etch. Process of producing a design on glass using acids; may involve frosted surface treatment or deep etch.

Antique Mirror. Decorative mirror treated for smoky or shadowy effect; may include veining.

Beveled Edge. Tapered polished edge; from ¼ to 1¼ inches.

Clean-Cut Edge. Natural edge left when glass is cut. Should not be left exposed in installation.

Concave Mirror. Surface slightly bent and depressed; tends to magnify reflected items or images.

Convex Mirror. Surface slightly bent and raised to increase area being reflected.

Cut-Size Mirror. Mirror cut to specific size or pattern; supplied without hardboard backing.

Electro-Plated Copper Backing. Process of copper-plating to protect silver and assure good adherence of backing paint.

Engraving. The cutting of a design on back or face of mirror, usually by hand.

Float Glass. Formed by process of floating molten glass over molten metal; considered interchangeable with plate glass.

Ground Edge. Edge ground to satin-smooth finish.

Mitre-Cutting. Wheel-cutting of straight lines to form a design; either satin or polished finish.

Plate Glass. Flat glass with both surfaces ground and polished to eliminate distortion; used for mirrors of highest quality.

Polished Edge. Edge polished to smooth surface; in round ("pencil") or three-sided ("flat polish") contour.

Sand Blasting. Cutting of designs by stream of sand, usually projected by air.

Seamed Edge. Sharp edges removed by abrasive belt; contour similar to that of ground edge.

Shadow Box Mirror. Mirror bordered or framed at an angle on all or some sides by other mirrors, allowing multiple reflections.

Sheet Glass. Glass drawn in sheets from molten batch. Since surfaces are not ground or polished, the "drawing" creates waviness and distortions of reflections.

Silk screen. Stencil application of design before silvering.

Silvering. Applying metallic coating on glass to give it the reflective qualities of a mirror.

Tempered Glass. Glass treated for extra durability, safety, hardness.

Transparent Mirror. First-surface mirror with thin film of reflective coating. Viewer can see through mirror as through transparent glass; subject looks into mirror.

Venetian Mirror. Unframed wall mirror with back mounting and hangers, available in beveled or polished edge. (Not to be confused with Venetian-style frame, referring to decorative style.)

Installation methods...

Back-up wall surface must be smooth, firm and dry. In new construction or places of high humidity, a few minutes spent sizing the wall with shellac or asphalt may save cost of replacing a mirror. Space should be left between mirror and wall for ventilation. (If you use self-stick mirror tiles, check label for effects of varying temperatures and humidity and for proper installation method.)

The most commonly used installation techniques are:

With hangers, affixed to back of mirror. Heavy picture hooks or wire used for wall mounting.

With clips, affixed to wall or door by screws. Metal clips frequently attached to metal strap on wall for wall mounting.

With harness straps, attached to mirror by clips at top and bottom, mounted onto wall by heavy brads or picture hooks.

With metal channels, attached to door or wall; mirror slides in.

With rosettes or buttons, fitted into open-mouthed screw through hole drilled in mirror; sold with special screws and flat washers.

With mastic, adhesive applied to back of mirror. Mastic should cover at least 25 percent of mirror area, in sunburst pattern. As a safety precaution, clips or molding recommended around mirror perimeter. Installation is permanent.

The care of mirrors...

To keep mirrors at their sparkling best, clean with mild liquid cleaner and soft cloth. Never paint around the edges or clean with acids or harsh cleaners.

PROJECTS '71

Coordinated by ANNA WIGLAMA

Creativity can be a frightening word. When you do something "creative," you are, in a sense, asking for the artistic judgment of family, friends and even strangers. Who needs it? Most of what you do is for yourself: If there is satisfaction in it, that's what you want. If not, why do it?

House Beautiful suggests you find a "project." A project is anything you want to do, and if others call it "creative," that's fine, but that's not the real point. What's important is what happens inside you. Are you really involved in it? Does it present you with new problems? Do you find a carry-over of satisfaction?

The new year is a perfect time to find a project, not so much because of the traditional new-resolve, but because, from a practical point of view, there's an activity vacuum after the holidays. And if you don't fill it with something positive, you could get a very bad case of the Januaries.

To prove that a project can be almost anything, we're suggesting seven quite different ones. Some are traditional crafts, newly applied; others, original thoughts. Some are long on imagination; others, on hammering and stitching. They're here mostly to start you thinking. We'd much rather you find your own project—but if you can't, then why don't you ■■■

rescue a relic

découpage a file box

stencil a floor

plan a wallscape

needlepoint a headboard

build a storage-playhouse

appliqué with felt

from junk to joyful

Refinishing old furniture—found, pass-along, Salvation Army, unclaimed railway—has never gone out of vogue. Then, what's new here? That today people are refinishing with marvelous flair, a keen awareness of the rococo, a sense of humor, an artist's eye. To amplify the point, we asked three talented people to transform the stacked-for-trash-pickup pile below into functional, spirited pieces. New York Decorator Malcolm Bancroft made over the old library table and chair: Boston Decorator Sims Murray brought to life the dry sink and chest, and another Bostonian, Roger Lussier (owner of a custom frame shop), applied fabric to a weary mirror. Herein they share their secrets.

To wit: Before all else, one must remove the old coating(s). This is the grubbiest part of the process, but it must be done. If the old wood is covered by paint, use nonflammable paint remover. Follow directions scrupulously. Work in a well-ventilated, relatively cool, draftless spot. Spread newspapers on the floor (unless you want to gunk it up, too). To get paint out of crevices or carvings, scrub with a stiff-bristled brush. Clean and sand the wood as directed on the paint remover label. *Always work with the wood grain.*

To strip old shellac or varnish, float wood alcohol over the surface; wait a few moments; rub away the lifted finish with medium-grade steel wool dipped in the alcohol. Then clean the wood with a soft rag dipped in alcohol. Let it dry, then sand with fine paper.

Old paint had covered the chair and table. Over the bared wood, Bancroft applied one coat of white primer: then high-gloss enamels in custom-mixed colors: lettuce, hot pink, pineapple. A penetrating stain had covered the chest and dry sink. To prevent the remnants of stain from "bleeding" through the new coatings, Murray first applied a thin sealer coat of shellac: then an acrylic enamel undercoat and gloss enamels. Lussier put a white primer coat over the cleaned frame (to prevent wood color showing through). Then, working on one side at a time, he applied white resin glue to the frame and fitted on the fabric, making a clean miter at the corners.



PHOTOGRAPH LEFT, HOWARD GRAFF; OPPOSITE, DICK SWIFT. PRODUCT INFORMATION, PAGE 142



découpage: cut-out, paste-up art

Découpage, an art and a craft, takes patience, imagination and a sense of design. It can be done on the classic artistic level, like the works of Hiram Manning at right, or on a more relaxed one, like Leslie Linsley's interpretations below. The name découpage comes from a French verb meaning to cut up or cut out, and although the craft has been practiced for centuries, it is most frequently remembered in terms of the 18th-century French and Italians, who covered everything from boxes to rooms with cutouts. Its styles have followed the art styles of the various periods—Baroque and Classical in the 17th century, Rococo in the 18th—and today there are followers of both the traditional and the informal forms.

Basically, découpage is done by cutting out pictures, coloring them if desired, pasting them into a design on boxes, trays, mirrors, wastebaskets or other furnishings, and finishing with several coats of varnish. (See detailed instructions on page 138). The cutouts can come from magazines, books, old prints or practically any paper source. The base object can be wood, metal, ston pottery—almost any solid surface—and t shape is as important to the finished creatio as the cutouts themselves.

Hiram Manning's examples at right a show his skill and intricately detailed com positions. He has used gold leaf, mother-o pearl, lapis lazuli and malachite to embellis his rich pieces, following traditional styles prints from the Italian and French schoo worked into his own designs. His book *Manning on Découpage* (Hearthside Press New York), explains his technique.

Leslie Linsley's boxes below show a free approach, with nature-oriented designs o wood boxes made by her 86-year-old grand father. Not held to traditional cutout styles she feels that découpage should be approached "as a creative craft. The choice and placemen of cutouts should be the creative expression of the individual." Neophytes, she thinks should begin simply but feel unafraid to try out their own imaginations. For information on the easy-to-make kits she has developed to start off beginners, please turn to page 138.

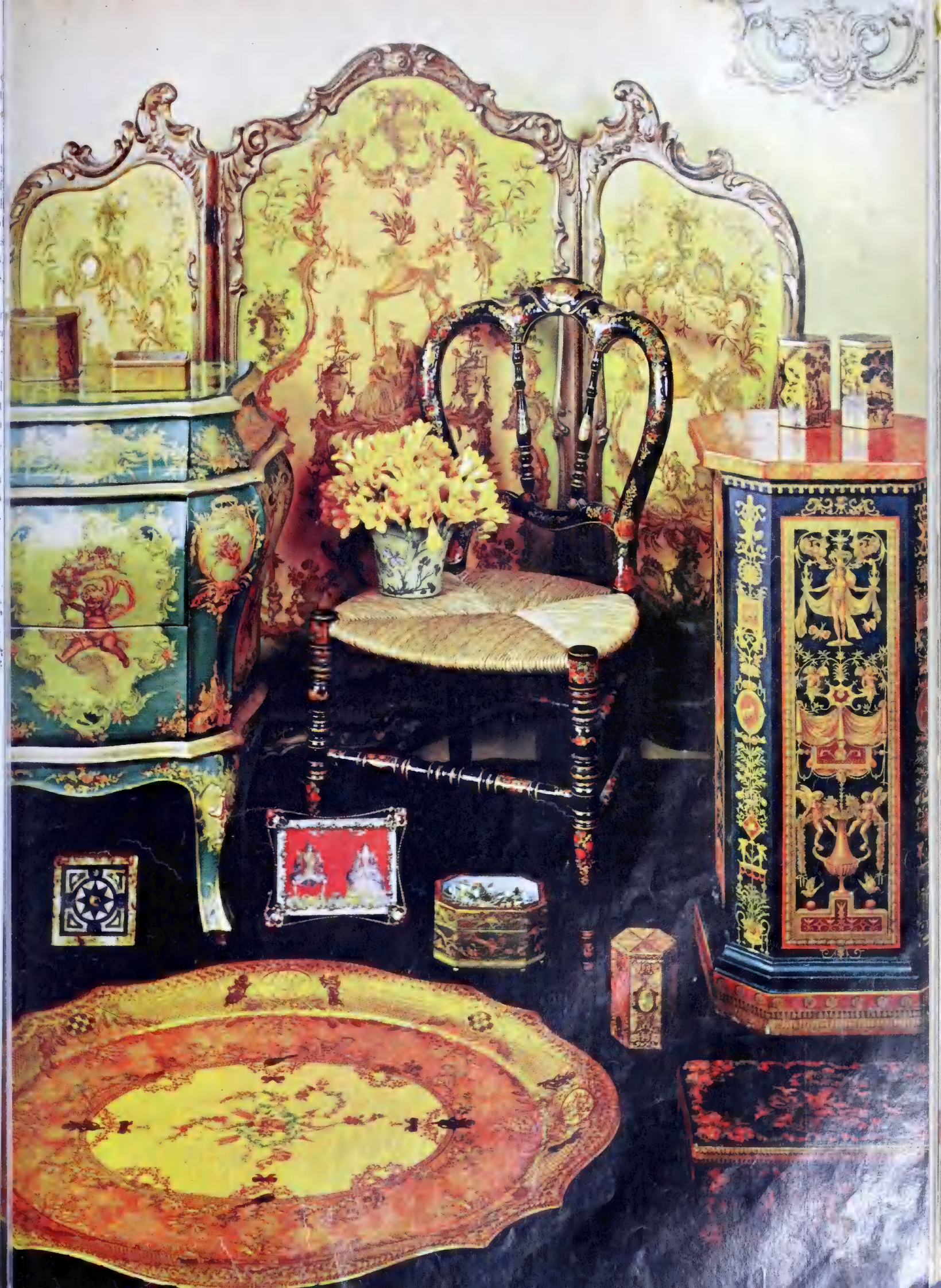


Designs at right by Hiram Manning and his late mother, Maybelle. In front of her folding screen, left to right: Manning's bombé chest with Boucher cupids, canister in the 18th-century palette, cigarette box with gold braid, cachepot with English country flowers on Biedermeier chair. On his octagonal pedestal table with lapis lazuli background, two hexagonal boxes they did together. On floor: coaster by Manning; picture of Chinese theater figures by Mrs. Manning, executed by Mrs. James Moore; shadow box by both the Mannings; hexagonal box by Phillip Robb (his assistant); gold tray by Manning; box by Mrs. Manning.

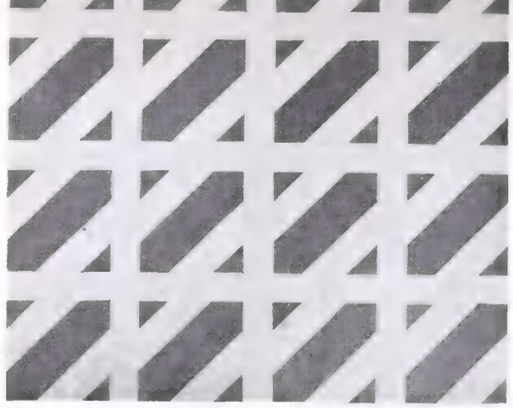
Leslie Linsley's boxes, left, *indicate the many variations of her nature-based designs. The file box, odds-and-ends box and pencil holders in the top left and bottom center photographs come in kits that can be ordered by mail. The other three are her exclusive designs.*



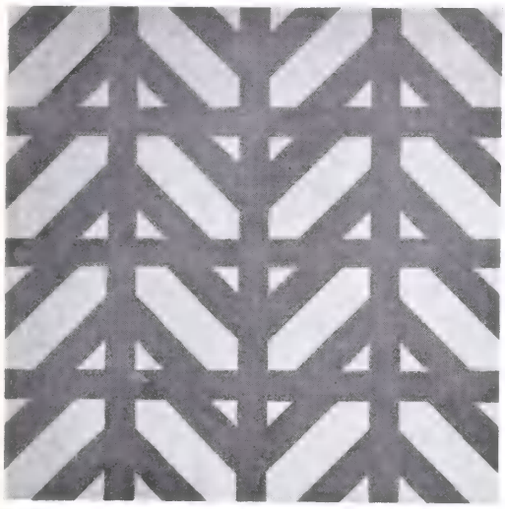
THIS PAGE JON ARON OPPOSITE HOWARD GRAFF



One stencil pattern can take on many looks. In ZigZag, with dark stencil on light floor, all rows point in one direction. In Trellis and Basketweave, worked in light paint on dark, the design is angled in different directions.

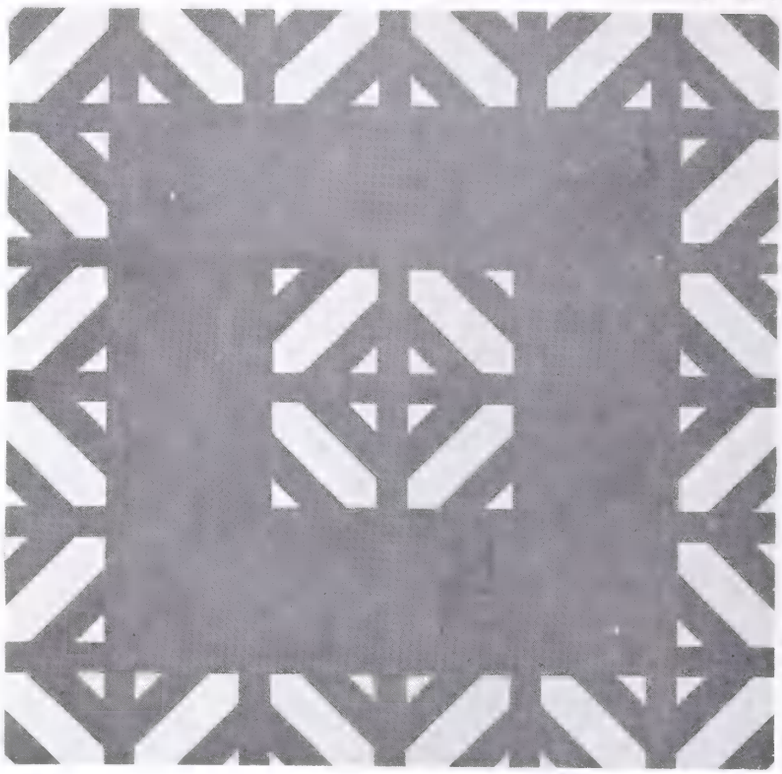


ZIGZAG



TRELLIS

BASKETWEAVE



PHOTOGRAPHS © PHILIP ROEDEL. DRAWINGS, ALICE UCHIYAMA

stencil a cover-up for the floor

Stenciled floors—simple designs painted into intricate patterns—are a creative, easy way to give your furniture a fresh new backdrop. Or, if you prefer, you can stencil just part of a floor—perhaps an alcove or dining area—or design a pattern to edge a fireplace or bay window or to emphasize a particular piece of furniture.

One of the best ways to think up a good stencil design is simply to pattern it after shapes you like in a room. For this sunny, countrified bedroom, *far right*, actually in a city apartment, Cile Lord of Bishop & Lord designed a special "Trellis" stencil pattern that both imitates the crisscross lines of the arched window lattice and complements the curlicues of the interesting West Indian bedframe. The entire wall-to-wall pattern of triangles inside squares was made by painting just one nine-inch-square stencil (see drawing, *lower right*) angled in four different directions.

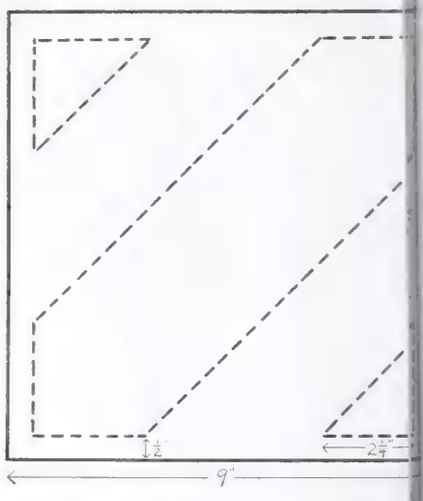
To copy this pattern on any wood floor, follow these step-by-step directions:

1. Sand floor to remove wax, varnish or old finish. Keep free of soot, dust and marks during entire stenciling process. (Work in socks or stocking feet, not shoes.)

2. Prepare the floor background one of three ways: Leave it natural wood, stain it or cover it with flat or semigloss paint—acrylic, latex or oil-based. (Here, it was painted white.)

3. Divide the floor into nine-inch squares. (Use a plumbline, available in any hardware store. Two people hold either end of the line while a third plucks the middle to make measuring chalk marks.) If your floor is made up of nine-inch parquet tiles, it's premeasured.

4. Next, draw a nine-inch square exactly in the middle of a 15-inch square of waxed stencil paper, available in any art store. (This leaves three inches of leeway space on each edge when you roll paint across the pattern.) To outline the stencil shapes, draw one right-angle triangle one-half inch in from the edge in each corner of the nine-inch square. The two short sides of the triangle should each measure 2¼ inches. To make the long hexagonal shape, draw lines to connect the base angles of two triangles that are catty-cornered to each other. *(Continued on page 138)*





stitch a flowered headboard

Ruffled petunias ready to embroider on stamped patterns of easy-working felt. To order your kit, see page 138

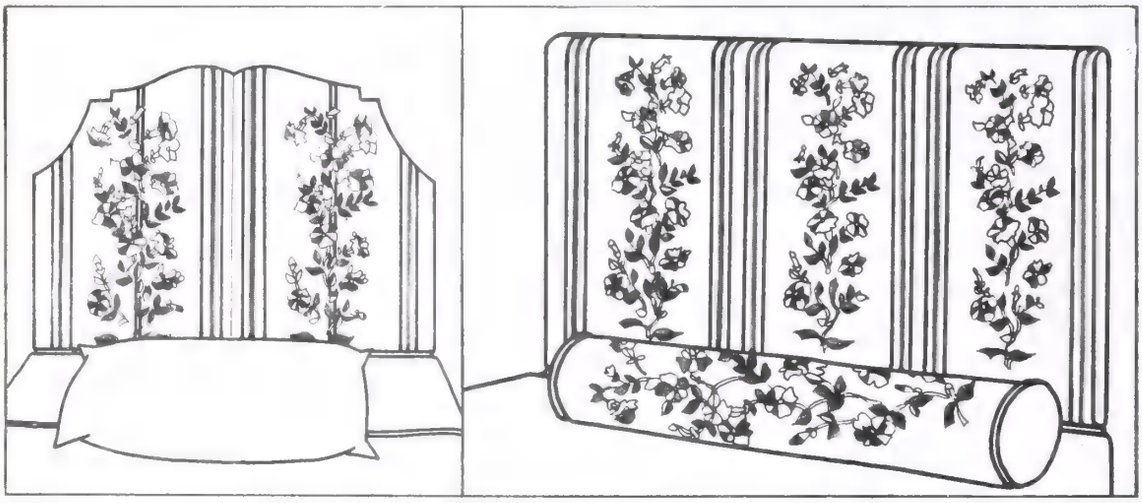
By MARION GOUGH

Blossoms for dreams. Embroider them yourself on easy-to-work felt, then cover a headboard with this flowering trellis of textural stitchery. What a way to bring new color—and the personalizing stamp of your own handwork—to any bedroom that could use a face-lift.

Eszter Haraszty, that wizard of needlework design, came up with the felt headboard idea, to the best of our knowledge a "first" in needlework kit offerings. She took her floral cue from the ruffled, striped petunias in her own California garden, flowers that obligingly seem to shift in character from demureness to sophistication, depending upon the colorings they are given. Thus the pattern can adapt to any type of room.

Shown here, on a blue felt ground, a 25-color spectrum of blues and purples, greens and white. Three other color choices are offered: a 25-shade multicolor of sunny yellows and golds on a yellow felt ground; an urbane six-color harmony of browns, white and black on a taupe felt ground; a six-color medley of pinks, greens, black and white on magenta. The simplest basic stitches are used—outline, satin and French knot—but worked plumply, so the embroidery acquires an important sculptural dimension. The pattern comes marked on the felt of your color choice, with explicit directions for embroidering it in the exact tints and shades the designer envisioned, but you can feel free as a hummingbird to whip it up in any colors your fancy fancies. (Yarns are specified but not included in the kit because we think it's more economical to buy your own.)

As our sketches show, the pattern is dimensioned to adapt to any size headboard. It comes stamped on lengths of felt 36 inches wide, 48 inches long. One length, i.e., one kit, covers a twin-size headboard. For a king-size headboard, as shown opposite, two lengths are needed, then joined to become 72 inches wide. For a double bed, two lengths are needed, one 12-inch flower panel is clipped off, and the remaining felt is joined to become 60 inches wide. The clipped-off panel suggests itself as a bolster. Also included with each kit are the instructions for installing the finished product.



With paneled design, needlep headboards will adapt to any far left, one kit on a twin be near left, two lengths sewn to for double bed, with panel cu off and made into bolster; rig two kits joined for king-sized



super space for play and storage

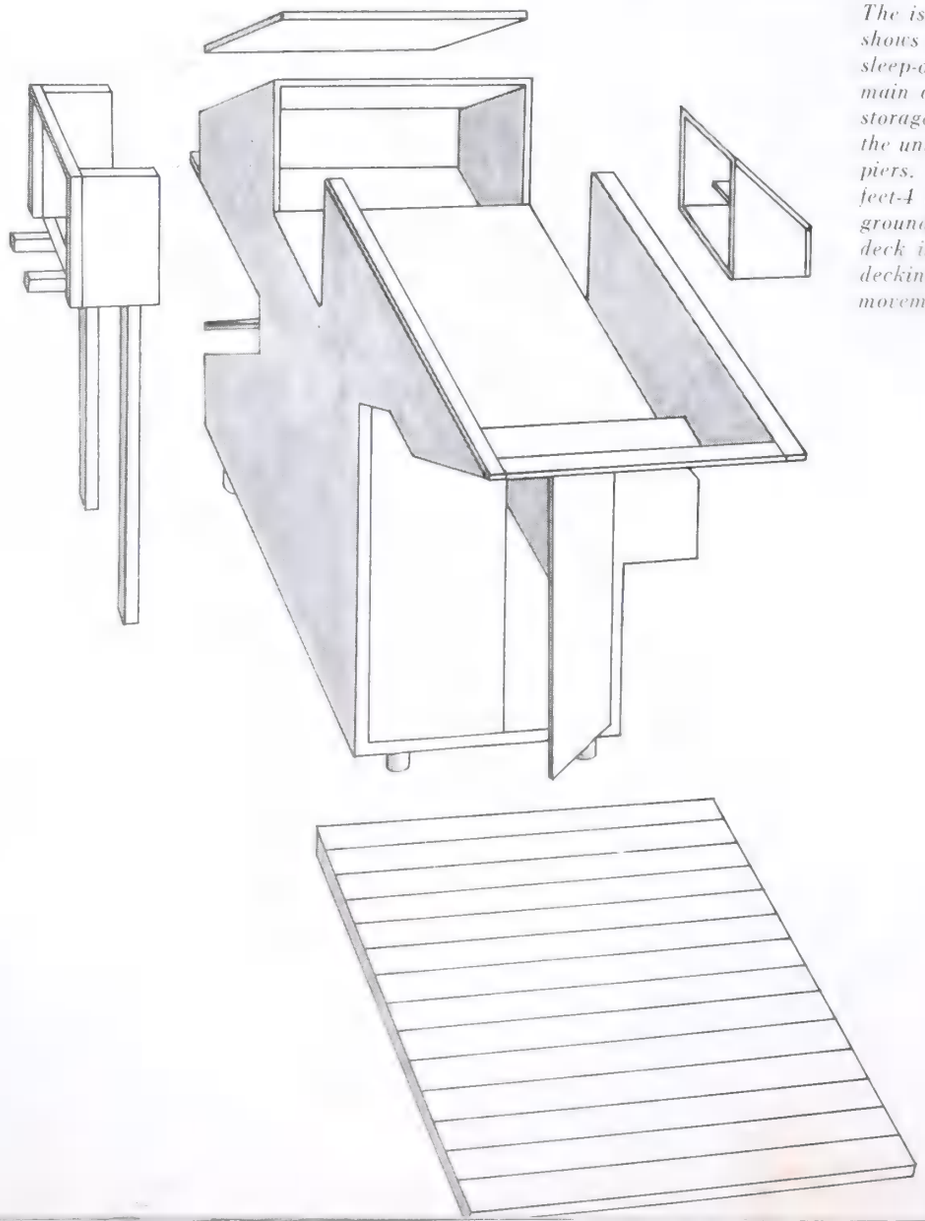
By ELVIN McDONALD

Gone are the unsightly tool shed and the treehouse that endangers the life of a tree, and sometimes the children. Replace them with this 1971-style duplex, at once an abstract sculpture in the yard, a fun place for the children and a functional storage place for you. Working with angles of exterior-grade plywood and redwood, Architect William Logan shaped every space to a purpose. The finished product looks complicated but is relatively simple to build by means of an ingenious panel system that goes together with glue, finish nails and bolts. As a family project, it can involve everyone, with older children assisting in actual construction, and younger ones wielding paint brushes.

The double doors on the lower level are lined inside from top to bottom with shelves for neatly organizing pots, plant foods, seeds, other supplies and hand tools. The doors open out to the full width of the storage area to allow instant access to the equipment that may be kept there—lawn mower, wheelbarrow, rakes and other tools or toys. Also, a small potting bench can be used here.

Climb the ladder to the second level an enter the unexpected world of non-representa tional space where a child's imagination ca run free. The children who served as our moc els turned the whole thing into a mountain climbing expedition, complete with a big shag gy dog who popped up in such unexpecte places as the peat moss and potting soil bin (lower right). The next day it might hav been a pirate ship, a 747 or a pioneer fort. O the jutting deck they could spread a picnic in the covered area two sleeping bags can b rolled out. One nine-year-old said he woul mount a basketball goal on one outside wal of the deck, and a 10-year-old, with just th right glint in his eyes, said it would be a ideal place to "escape parents." Of course, parent might on occasion commandeer th "upstairs" to read and nap in the sun.

To obtain a complete set of working plan with instructions for building Logan's storage play space, as designed for House Beautifu and the American Plywood Association, sen $1 with your request to House Beautiful, Room 957-G, 717 Fifth Avenue, N.Y.C. 10022

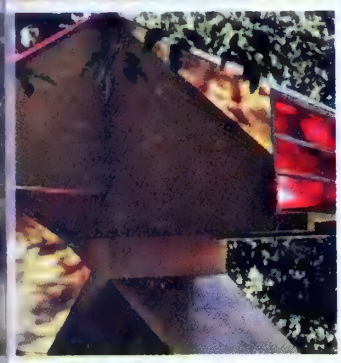


The isometric drawing at left shows the upper play spaces and sleep-out area, with one of the two main doors open to the lower storage room. For complete stability, the unit is anchored in four cement piers. The overall height is 9 feet-4 inches. Distance from the ground to the bottom of the upper deck is about six feet. Redwood decking is used in front for easy movement of equipment.

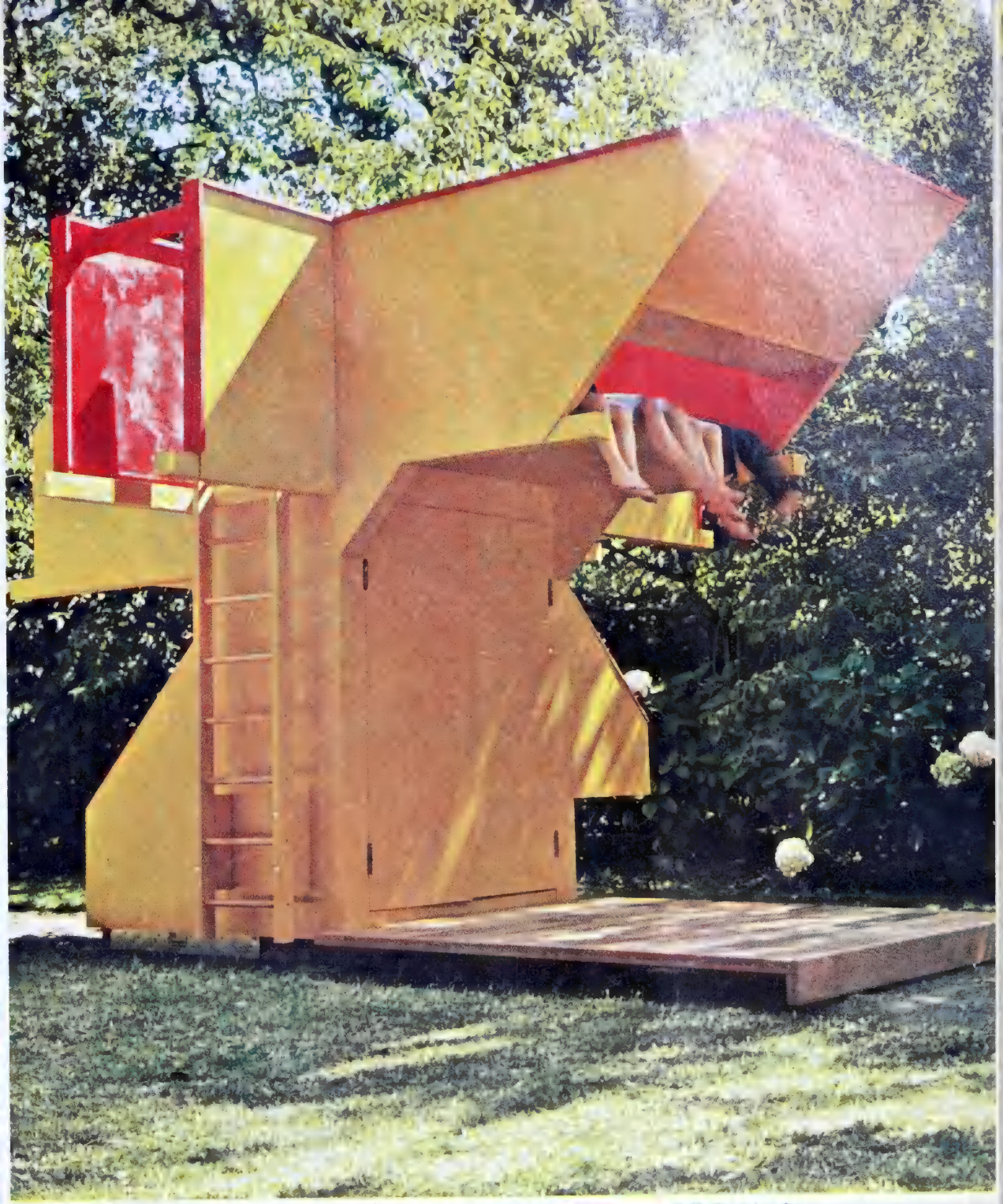




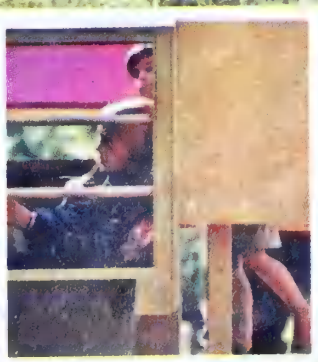


















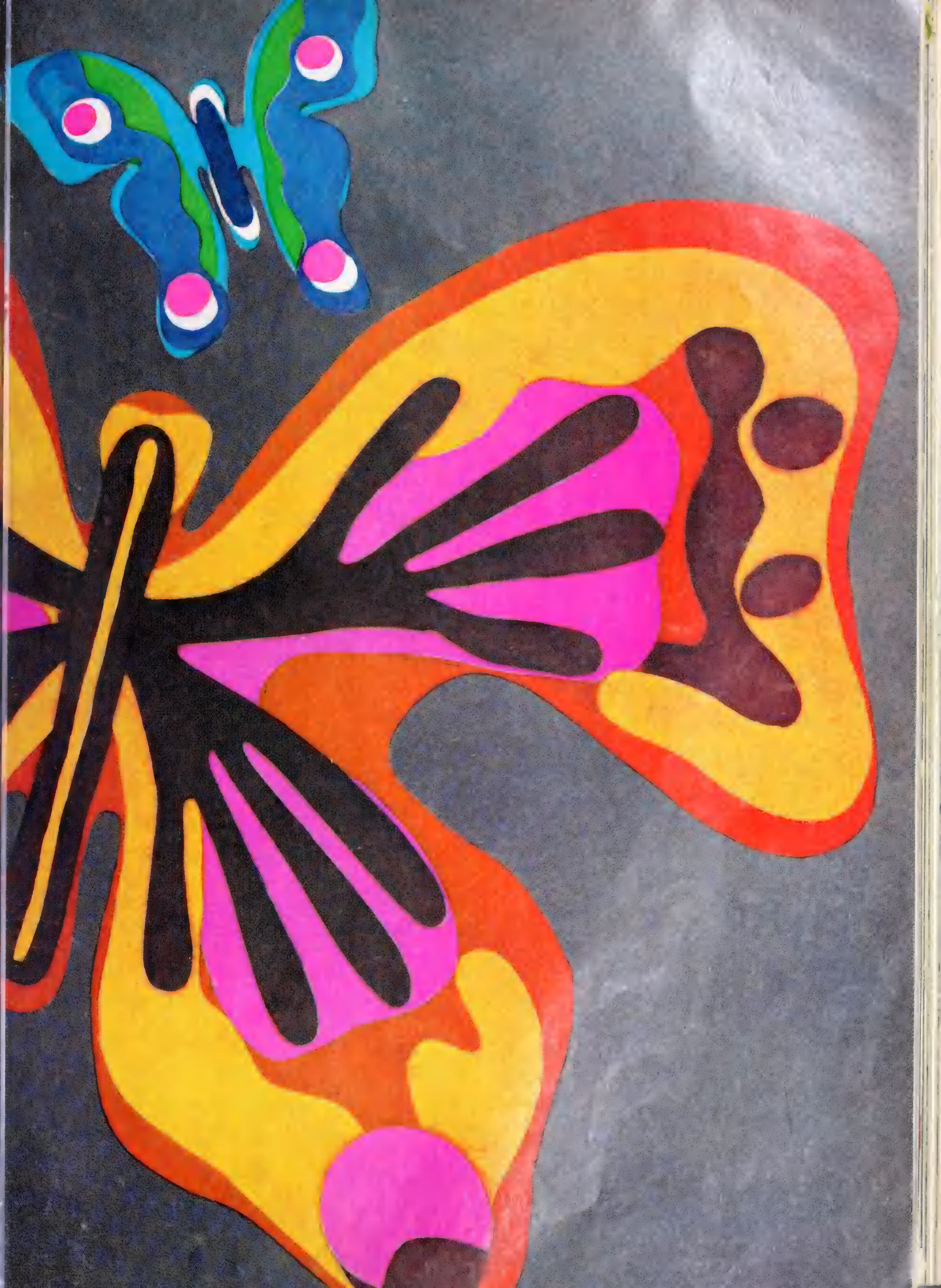


a flutter of felt

Butterflies—let their fluent forms and elegant patterns introduce you to felt, that easiest of materials to work with. It cuts cleanly, glues like a dream, needs no finishing stitchery and comes a whopping 72 inches wide. Charlotte Borsody, designer in felt and amateur lepidopterist, clipped and glued these four varied beauties in a three-dimensional depth that gives them design importance worthy of your time and effort. Copy them line for line, color for color, or use them merely as guides to your own flights of fancy. Compose them on a solid felt background to make a cushion top, a floor-length tablecloth, a wall hanging, draperies, a bedspread, a headboard cover (how pretty in pastels!). Singly, little ones might flutter on a Christmas tree. For directions, see "Working with felt," Contents Page.









By HELEN McCULLY □ *When it's made with yeast, it's bread, however and whenever it is served. So, we give you: from France, buttery brioches, multileaved croissants and a* Galette Perougienne, *a fabulous confection that must be eaten the instant it comes from the oven: from Finland, a sour-rye bread, the famous Finnish* Ruisleipa: *from the LBJ Ranch, the lovely fragrant loaves Lady Bird Johnson bakes and gives as gifts: from Sweden, Shrove Tuesday Buns, almond paste tucked in their middles, a garnish of whipped cream on top, an extravagant splurge before the Lenten fasting. With modern methods* *(see page 88)* *anybody can make bread—any bread—successfully.*

BREADS

At left, a delectable brioche braid ready for breakfast, and the petite brioche à tête *ready to be stuffed with Beluga caviar.*

beautiful breads

Brioches

Our recipe is for a true brioche, that is, without milk and with a high proportion of eggs and butter to the amount of flour. Hence its wonderfully buttery taste and light and superb texture.

In France, brioches are served for breakfast, plain or with jam, and they are delicious at teatime. Miniature brioches stuffed with caviar or *foie gras* make an extravagant hors d'oeuvre, and a *grosse* brioche is often used as you would a *vol-au-vent*, hollowed out, then filled with sauced foods such as sweetbreads or chicken. A fresh, slightly warm sliced brioche served with Crème Anglaise or ice cream makes a memorable dessert.

2 packages active dry yeast
2 teaspoons sugar
7 whole eggs at room temperature
4 cups unsifted all-purpose flour
2 teaspoons salt
1½ cups (3 sticks) butter or margarine, softened

Combine yeast and sugar in the bowl of the electric mixer. Add eggs, one at a time, and beat at medium speed with the whip until the yeast has completely dissolved. And 2 cups of the flour, the salt and butter or margarine, and continue beating at low speed for about five minutes. Replace the whip with the dough hook and add remaining flour. Knead at low speed until the dough is shiny and elastic and will drop from the hook almost intact. Brush the top of the dough with melted butter. Cover with a fresh dish towel and place in a warm spot, out of drafts, until the dough has doubled in size. Punch down and refrigerate, covered, overnight.

This amount of brioche will make two braids, four dozen *petites brioches à tête* (little brioches with a head) or one *grosse brioche à tête* and 12 *petites brioches à tête* or approximately three dozen medium brioches.

Brioches are usually baked in fluted molds: six-cup size for the big brioches: 2½-inch fluted pans for the miniatures: 3¾-inch fluted pan or muffin tins for medium or standard size, or anything of comparable size that is ovenproof.

When the brioche is taken from the refrigerator, it will soften rather fast, so you should work quickly to form the dough into the shape you want.

To make and bake braids: Take half the dough and divide it into three parts. Then, with lightly floured hands on a lightly floured board or pastry cloth, stretch each part into a long roll. Braid the rolls together and pinch ends to seal. Place on a large *ungreased* baking sheet. Cover and allow to rise in a warm place, free from drafts, until double in size (about one hour). Paint with an egg yolk beaten with one teaspoon of water.

Bake in a preheated 375° oven for 20 to 30 minutes or until a rich gold and a toothpick inserted in the center comes out dry. Cool on a wire rack. Serve plain or finished with sugar glaze.

Glaze: Combine *(Continued on page 86)*

DO YOU SPEAK BASIC CHAMPAGNE?

By ROBERT J. MISCH □ To many an American, Champagne is not just wine. The sturdy green-black bottle with its wired cork is a status symbol, the embodiment of all celebrations, occasions and events transcending the usual. People who drink no other wine at any other time consider Champagne an indispensible ingredient of a proper New Year's, Christmas, wedding, birthday or other celebration.

What *is* this elixir? Where does the sparkling magic come from?

When grapes are pressed and the juice extracted, yeast goes to work on the sugar content and converts it to alcohol, loosing vast amounts of carbon dioxide in the process. If some of this gas is captured in a bottle, it remains captive until poured out—to the accompaniment of loud huzzas—as the most exciting (and expensive) bubbles in the world.

There are a number of ways to achieve this. The first, time-honored—and to the French the only—way is called "bottle fermented" or *méthode champenoise*. In this process, after one fermentation, a second is induced *inside* the corked bottle. This is a long, difficult, laborious procedure, but to the connoisseur there is no other.

In this country, the better Champagnes are made in the traditional way, but there are three quicker and easier (therefore less expensive) procedures in regular use. In descending order of excellence, these are: 1) The Transfer process. 2) The Charmat (or Bulk) process. 3) Carbonation. In the Transfer system, Champagne is fermented in the bottle in the traditional method, but instead of removing the impurities from the bottle by hand, the bottles are emptied into pressure tanks, where the impurities are precipitated out by cold. The wine is then rebottled in new glass.

The Charmat process ferments the Champagne directly in the pressure tank and then proceeds as in the Transfer system. Carbonation is no different from the system used to make soft drinks—injecting carbon dioxide and capturing the effervescence by cork or cap.

Three areas—the Champagne district of France and the states of California and New York in this country—are the prime sources of the Champagnes you'll drink. (The United States approves the use of the word "Champagne" when preceded by a place name, such as California, New York or Ohio. The French take a very dim view of this.)

Which for you? The choice is primarily one of taste—and cost. Some perfectionists insist that the tops in price is the tops in taste. Well, no one can say that the costly bottles are not superb, but there are many others that may suit you very well. First, a few pointers:

1. All Champagne is made from a *cuvée* (a mix) of black and white grapes—more black than white—except the special, and more expensive, Blanc de Blancs (all white).

2. Every Champagne producer has its own taste "style" to which it blends, so you will want to experiment to find the one or ones you prefer.

3. A "vintage" Champagne is made only in years of exceptional grape excellence and is always more expensive. A non-vintage (often called NV) by a producer who knows his business can often be excellent.

4. Brut is the word for driest—then Extra Sec, Sec, Demi-Sec, Doux in ascending order of sweetness. Don't be intimidated by the American penchant for dryness. Americans often *talk* dry but *drink* sweeter.

5. The French Champagnes listed below are all "*Grandes Marques*" bottlings—the well-known names, the established producers. There are many others quite legitimately French Champagnes—private labels, specials, less well-known brands. Some can be very good; some not so. It is worth experimenting.

6. Where more than one bottle is called for, a heroic magnum (equivalent to two bottles) or even a jeroboam (four bottles) often will prove a conversation piece—and wine keeps better.

7. The 1964s are the current "vintage" wines you'll find in the stores, although some 1961 and 1962 bottles are still about. Normally, no Champagne should be over 10 years of age.

8. The color for almost all Champagne is, of course, white or yellow-white. There is some pink Champagne made, either by mixing in a bit of red wine, or, more frequently, by leaving the red grape skins in the vat just long enough to tint the wine. Many people think the pink is gay and festive, though the taste varies very little.

buyer's guide to champagne

$11 to $16—These are the very special, limited-production wines that the great houses make in exceptional years. So exacting are the standards for such wines that the grapes often are selected one by one from the bunches. All are vintage wines except one, marked NV: Charles Heidsieck Blanc de Blancs, Charles Heidsieck Royal, Krug, Laurent Perrier Grande Siècle, Mercier Réserve de l'Empereur, Mercier Blanc de Blancs (NV), Moët & Chandon Dom Perignon, Piper Heidsieck Louis Florens, Roederer Cristal, Dom Ruinart, Taittinger Blanc de Blancs.

$9 to $11—Not too much below the exalted ones in quality, these are the true vintage Champagnes (except the two noted), the premium wines of the great houses: Bollinger, Veuve Clicquot, Heidsieck Monopole, Charles Heidsieck, Krug (NV), Lanson, Laurent Perrier, Laurent Perrier Blanc de Blancs (NV), Mercier, Moët & Chandon Imperial, Mumm's Cordon Rouge, Perrier Jouët, Pol Roger, Piper Heidsieck, Roederer, Taittinger.

$7.50 to $9.00—You might call these the standard wines of the famous producers. They are made year in and year out, each maker striving to achieve continuing uniformity and his own house "style." All are non-vintage: Bollinger, Veuve Clicquot, Charles Heidsieck, Heidsieck Monopole, Lanson, Laurent Perrier, Mercier, Moët & Chandon Imperial and White Seal, Mumm's Cordon Rouge and Extra Dry, Perrier Jouët, Pol Roger, Roederer, Taittinger.

$6 to $7—These California Champagnes represent the peak of U.S. production. All are bottle-fermented in the traditional way. Almadén Blanc de Blancs, Beaulieu Private Reserve, Paul Masson Blanc de Pinot, Mirassou au Naturel, Schramsberg Blanc de Blancs, Weibel Brut Chardonnay.

$5 to $6—These wines, all from California except the Charles Fournier New York State Champagne, are made by the true Champagne process, but grape varieties used are not necessarily as fine as for the premium wines above: Buena Vista Brut, Inglenook (V), Korbel Naturel, Extra Dry and Brut Sec, Mirassou Brut, Charles Fournier Blanc de Blancs (N.Y.).

$4 to $5—These Champagnes may or may not be made by the true Champagne process (the label will tell). A number of the Californians use the less expensive Charmat or transfer process. All the New York ones are bottle-fermented: California—Almadén Ambassador, Beaulieu, Christian Bros., Hanns Kornell, Paul Masson, Wiebel. New York—Taylor, Gold Seal, Great Western.

(Prices are approximate and will vary from state to state.)



Butter: prima donna in French cooking by Jacques Pépin

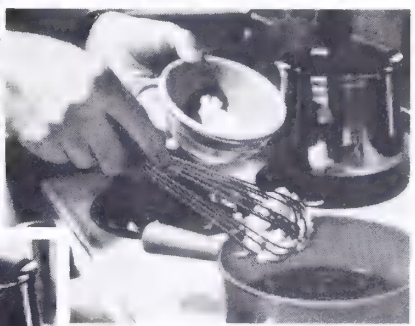
THE HOUSE BEAUTIFUL CHEF

'eet fresh butter, one of the main ingredients in French cooking, widely used in the professional kitchen—for everything from rs d'oeuvres to desserts. And rightly so, because there is no subtute. Buy sweet butter rather than salted because salt is added ly to act as a preservative and salted butter may not always be sh. Sweet butter, on the other hand, gives away its age by turn- rancid.

Clarified butter is nothing more than ordinary butter that has en heated until the butter melts and the milky residue (the milk ids) has sunk to the bottom of the pan. The clear yellow liquid it sits on top is clarified butter. Classically, it is used to ke Hollandaise, Béarnaise and Choron sauces, among others, and is often called for in sautéing (chicken breasts, for example) ause clarified butter does not burn as readily as unclarified tter. Butter is so versatile it often is used for three different rposes in the same sauce: to thicken it with either a *roux* or a *urre manié*; to enrich it by adding little "nuts" of butter; to at the surface of the sauce to prevent a skin from forming.

A roux *is a mixture of butter and flour in equal proportions, which is oked before it is combined ith a liquid. A* roux blanc *(white) should be cooked owly six to eight minutes, stirring and not allowing it to brown. A* roux *(brown) is cooked until it turns a rich nut brown. urre manié is an uncooked* roux, *used to thicken, which is added to a broth with wire whisk, then whipped rously to keep any lumps from forming. The sauce then must be cooked a few minutes to eliminate any taste of raw flour.*







To keep a skin from forming on the surface of a sauce, drop little pieces of butter on top. When the butter has melted, distribute it evenly all over the surface of the sauce, using the tip of a fork.

before serving time, add a few more "nuts" of r to the sauce and blend it in with a whisk or by shaking the pan back and forth. This final addition will give a special shine smoothness to the sauce.





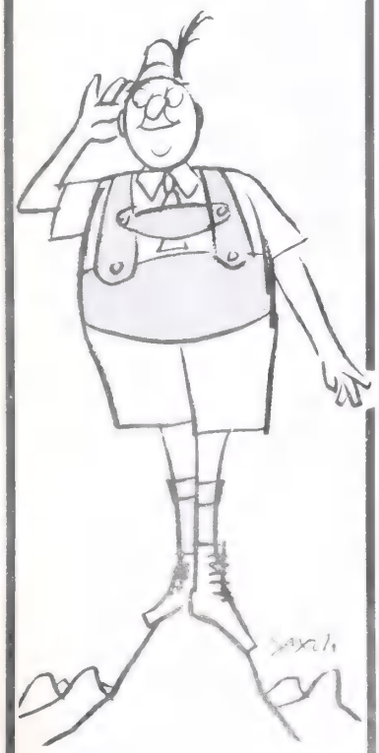
if you think that heart disease and stroke hit only the other fellow's family.

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BEAUTIFUL BREADS

Continued from page 83

¾ cups sifted confectioners sugar, one tablespoon water and ½ teaspoon lemon extract. Beat until smooth. Spoon or brush over the surface of the cooled braids.

To make and bake petites brioches à tête: With lightly floured hands, pull off bits of the dough and roll into balls of a size that should fill the ungreased molds about two-thirds. Next, make a deep indentation in the center of each ball, brush with cold water. Press a very small ball into each indentation. Cover and allow to rise in a warm place, free from drafts, until doubled in size. Brush with an egg yolk beaten with 1 teaspoon of cold water. Place on a baking sheet and bake in a preheated 375° oven for 15 to 20 minutes or until golden. Cool on a wire rack. Serve plain, or lift off the "head," scoop out the center and fill with caviar or *foie gras*. Replace the head.

To make and bake a grosse brioche à tête: You need a six-cup fluted mold. Take two-thirds of the dough. With lightly floured hands, roll into a large ball. It should be of a size to fill the tin two-thirds full. Place in the prepared tin. Make a deep indentation in the center of the ball, brush the hollow with cold water. Press another ball, about the size of an egg, into the indentation to make the *tête*. Cover lightly and allow to rise in a warm place, away from drafts, until double in size. Paint with egg yolk beaten with 1 teaspoon cold water. Place mold on a baking sheet in a preheated 375° oven and bake for 40 to 50 minutes or until the brioche is golden.

To make medium brioches: Follow the exact same instructions as for *petites brioches à tête* except the balls should be large enough to fill the larger molds to about two-thirds. Bake at same oven temperature for 20 to 25 minutes or until brioches are golden. Cool on wire rack.

Croissants

1 package active dry yeast
1 tablespoon sugar
2 teaspoons salt
2½ to 3 cups unsifted, all-purpose flour
1 cup (2 sticks) butter or margarine, softened
1 cup milk, lukewarm
1 egg whipped with 1 tablespoon water

Combine yeast, sugar, salt and flour in the bowl of the electric mixer. Place butter on top, then sprinkle the milk over all. Using a dough hook, knead at medium speed only until the dough is barely smooth. Chill for 15 minutes in the refrigerator. Turn out of the bowl onto a lightly floured pastry cloth.

Now we come to the important steps that are the secret to a flaky croissant and are much the same as those used in making Pâté Feuilletée (puff pastry). (See House Beautiful, March, 1969.)

Shape the dough into a flat cylinder and roll into a long, neat strip, approximately 18 by 6 inches, ½-inch thick. Now make the first "turn" by folding the dough in three, starting at the narrow end. Place the dough with narrow end parallel to the table, roll again into a long strip and make a second "turn," folding as before. Wrap the dough in foil and chill for one hour. Roll out again on a lightly floured board, make a third "turn" exactly as you did the first two. Wrap in foil and chill at least two hours or overnight. Like puff pastry, croissant dough benefits by a long rest in the cold refrigerator and is much easier to work.

To make and bake the croissants: Unwrap the dough and divide into three pieces. Roll and shape one piece at a time, refrigerating the remainder. Roll one piece out on a lightly floured board into a 12-inch circle. Using a sharp knife, cut into eight exact pie-shaped pieces. Take one piece at a time and brush only the point with some of the egg mixture. Starting at the wide end, roll up each piece tightly. Pinch the ends together to seal. Place on lightly greased baking sheets with the point underneath. Bend the two ends to make crescents. Brush with the egg mixture. When all the croissants are made and glazed, set aside in a warm place, free from drafts, until dough has almost doubled and feels very light and springy.

Bake in a preheated 475° oven for 12 to 15 minutes or until croissants are golden. Cool on a wire rack for 10 to 15 minutes before serving. Makes about 24.

Note: Croissants are at their best when eaten fresh. If you wish to make them ahead, let them cool. Then wrap properly and freeze. To thaw, place frozen croissants on a baking sheet in a 400° oven for about five minutes and serve immediately.

Galette Perougienne

1¾ to 2¼ cups unsifted all-purpose flour
2 tablespoons sugar
⅛ teaspoon salt
Grated rind of 1 lemon
1 package active dry yeast
½ cup (1 stick) butter, softened
½ cup very hot tap water
1 egg at room temperature
⅔ cup sugar
Commercial sour cream

In a medium bowl, thoroughly mix ½ cup of the flour, 2 tablespoons sugar, salt, lemon rind, dry yeast. Add 2 tablespoons of butter.

Gradually add the hot water and beat with an electric beater at medium speed for two minutes, scraping the bowl occasionally. Add the egg and enough flour to make a thick batter. Beat at high speed for two minutes, again scraping the bowl when needed. With a wooden spatula, stir in enough additional flour to make a soft dough. Cover with a fresh dish towel and allow to rise in a warm place, free from drafts until doubled in size—about 30 minutes.

Turn dough out onto a lightly floured pastry cloth and divide in half. Using a rolling pin encased in a sleeve, lightly floured, roll each half into a nine-inch circle. Lift the dough to two buttered nine-inch round cake pans. Spread each one with half the remaining butter and sprinkle with the remaining sugar. Allow to rise, uncovered, in a warm place, away from drafts, for 10 minutes. Bake in a preheated 450° oven for 15 minutes or until lightly brown.

Serve, while warm, in wedges with a dollop of sour cream.

Shrove Tuesday Buns

This fascinating confection is a slightly sweet yeast dough baked in round balls, filled with almond paste and served with whipped cream. It is traditional in Sweden on Shrove Tuesday, the day before Ash Wednesday, a day that is known as Pancake Day in England when everybody makes pancakes.

1 package active dry yeast
¼ cup sugar
Good pinch salt
2½ cups unsifted, all-purpose flour
½ cup (1 stick) butter or margarine
½ cup light cream
1 egg, slightly beaten with 1 teaspoon of cream

Combine yeast, sugar, salt and flour in the bowl of the electric mixer. Heat the butter or margarine and cream in a saucepan until very warm (120° to 130°, which is just a shade too hot for your fingers). Dribble over the dry mixture, then beat with a whip about two minutes at medium speed. Switch to the dough hook and knead at low speed for several minutes or until smooth and elastic. Shape into a ball on a lightly floured board, then return to the mixer bowl. Brush the top with melted butter or margarine to keep a skin from forming. Cover and allow to rise in a warm place, free from drafts, until doubled in size (about one hour). Punch dough down, then turn out on a lightly floured board.

Divide in half and shape each half into a six-inch roll. Cut each

l into six pieces. Shape into ooth balls and place on a ·ased baking sheet. Cover and ow to rise the second time in a rm place, free from drafts, un- doubled in size. Brush the tops h the beaten egg.

Bake at the middle position in preheated 425° oven for 10 to minutes or until golden own. Take out of the pan im- diately and cool on a wire rack. While the buns cook, make the ing:

cup blanched almonds, ground ine in the electric blender cup sifted confectioners sugar
gg white
up heavy cream, whipped

mbine all ingredients except cream and work together with ir hands into a smooth paste. finish the buns, cut off the top each bun, place a scant table- oon of the paste in each, cover h unsweetened whipped cream. ld the top, a tablespoon whipped am and a light shower of sifted nfectioners sugar. Serve while ry, very fresh.

ikki Ratalahti's nnish Sour Rye Bread

Finland, this is called *Ruisleipa uis* for rye, *leipa* for bread) and onounced *ruu-iss-lay-pah*, with accent on the first syllable, as true of all Finnish words. Heik- (an old friend of this editor's) ites us that "One of the greatest mpliments a Finn can offer a end is warm *Ruisleipa*, fresh m the oven, smeared thickly th butter and accompanied by a ass of cold milk. So, when you en your oven door, have a good end standing by, preferably a ngry one, preferably a homesick nn."

arter

cup rye flour*
cup lukewarm unsalted potato water or beer**

ough

½ cups unsifted all-purpose white flour, about
½ cups rye flour
tablespoon salt
package active dry yeast
cups very hot tap water
tablespoons butter, melted
egg beaten with 1 tablespoon cold water

make the starter: Combine rye ur and potato water in a medi- n bowl. Beat until smooth. Cover ith cheesecloth and set in a warm lace—sunny window or near, t on, a radiator—for one to four ys. As the starter ages, it pro- ces stronger flavored, more ur bread. This is pretty power- l stuff but don't be alarmed, it's hat makes this a wonderful bread. Stir from time to time, at least once daily, so that any crust that develops is mixed back in.

When you are ready to make the dough, combine the two flours. In the bowl of the electric mixer, thoroughly mix 2 cups of the flour mixture with the salt and dry yeast. Gradually add the hot water. Attach the whip and beat at medium speed for two minutes, scraping bowl occasionally. Add the starter and 1 cup of the flour mixture or enough to make a thick batter. Beat at high speed two minutes, again scraping bowl occasionally. Stir in enough additional flour mixture to make a soft dough. Change to the dough hook and knead at low speed until the bowl is clean and the dough smooth and elastic—about five minutes. Brush the top with melted butter to prevent a skin from forming, cover with a fresh dish towel, place in a warm spot, free from drafts, and allow to rise until double in bulk—one to 1½ hours. Punch down and turn out on a lightly floured pastry cloth.

Divide dough in half. With a rolling pin covered with a lightly floured stocking, roll each half into a flat eight-inch circle. Place on two greased baking sheets. Using a three-inch cookie cutter or a heavy tumbler, cut out a center round so you have a large ring (the round can also be baked on the sheet along with the ring). Cover with a fresh dish towel. Allow to rise in a warm place, free from drafts, until doubled in bulk—45 to 60 minutes.

To bake, prick top of dough in several places with the tines of a fork. Bake in a preheated 400° oven, 35 minutes. Take out of the oven, paint tops and sides of loaves with beaten egg. Return to oven and bake another five minutes. Lift from baking sheets and cool on wire racks.

*Rye flour is always available in health food stores.

**Potato water is nothing but water drained from boiled potatoes. If you haven't any on hand, boil a potato *without salt* in enough water to yield a cup. Cool to lukewarm.

*James Beard's Cuban Bread**

This is a quick peasant bread, reminiscent of, but not in the same league as, French bread. It is very good hot from the oven and is typical of the bread that the Spanish and Portuguese bake two or three times a day. This bread is best served fresh.

1 package active dry yeast
1½ tablespoons salt
1 tablespoon sugar
6 to 8 cups unsifted all-purpose flour, about
2 cups lukewarm water
1 egg white

Combine 6 cups of flour and all ingredients except the egg white in the bowl of the electric mixer. Sprinkle with 2 cups lukewarm water. Attach the dough hook and knead at low speed six to seven minutes. If necessary, add more flour to make a smooth dough. When well kneaded, cover with a towel and refrigerate until double in bulk or overnight.

To bake, turn the dough out on a lightly floured cloth and shape into two long, French-style loaves. Place on a baking sheet heavily sprinkled with cornmeal. Slash the tops of the loaves in two or three places with a knife. Brush with egg white. Place in a *cold* oven, then set the oven at 400°. Place a pan of boiling water on the bottom shelf of the oven. Bake until crusty—40 to 50 minutes. The crust will not be very brown but rather lightly tinged.

Variation: Sprinkle the tops of the loaves with sesame seeds or poppy seeds just before baking.

*Adapted from the recipe in the newly revised James Beard Cookbook (Dutton).

Mrs. Lyndon B. Johnson's Delicious White Bread

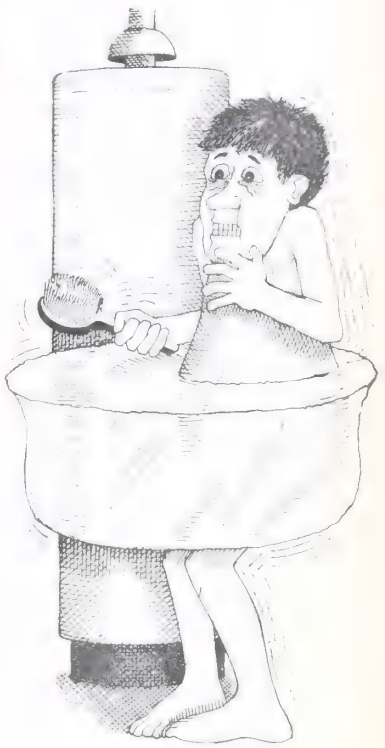
Every Christmas, Mrs. Johnson bakes loads of her good bread, then packs it in baskets with ribbons and holly and sends it around to innumerable friends along with peach preserves from the LBJ Ranch. Her new book, *A White House Diary* by Lady Bird Johnson (Holt, Rinehart & Winston, $10.95), is her own graceful report of the Johnson years in the White House from the distaff side.

4½ to 5½ cups unsifted all-purpose flour
½ cup sugar
1 teaspoon salt
2 packages active dry yeast
1 cup milk
¼ cup water
3 tablespoons butter or margarine
1 egg at room temperature

In the bowl of the electric mixer, combine 1½ cups of the flour, the sugar, salt and dry yeast.

Combine the milk, water and butter or margarine in a saucepan. Heat over low heat until liquids are very warm (120° to 130°, which is too hot to touch). Gradually add to the dry ingredients and beat with a wire whip at medium speed for two minutes, scraping bowl occasionally. Add the egg and ½ cup of flour or enough flour to make a thick batter. Beat at high speed for two minutes, again scraping bowl occasionally. Stir in enough additional flour to make a soft dough. Replace whip with dough hook and knead at low speed until dough is smooth—about 5 minutes. Paint the top [Continued]

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FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By Helen McCully

What is fondue?

A famous Swiss dish composed of grated natural Swiss cheese (either Gruyère or Emmenthal or a combination of both), a whisper of garlic, pepper, dry white wine and kirsch. The fondue is cooked in an earthenware or glazed iron casserole, then set on the table over a heating element. Hard-crust French or Italian bread, cut in bite-sized cubes, is speared on a fork (preferably long), then dipped into the bubbling mixture. Good hot tea with an occasional sip of kirsch always accompanies a fondue in a Swiss home. The American version of this great, classic dish is an uninspired casserole consisting of milk, bread crumbs, grated cheese, whole eggs and seasonings, baked in the oven. By what legerdemain Beef Fondue, sometimes called *fondue Bourguignonne*, got into the picture remains a mystery, since fondue (from *fondre*) means "to melt." The one common denominator is that you eat it as you do fondue. Thus, spear cubes of raw beef on long forks and cook it to your taste at the table, in bubbling oil. It is served with condiments such as chili sauce, mayonnaise or mustard. But there is also *Fondue Orientale*, which calls for four different meats cooked in a rich broth. *Fondue aux Fruits de Mer*, which is a fish fondue, and finally, there is a *Fondue Chocolat*, invented by Konrad Egli, *patron* of New York's well-known Chalet Suisse.

How do you choose a fresh coconut?

Food for Us All, the 1969 Yearbook of Agriculture, says, "Good coconuts are relatively easy to select. Shake the coconut to determine if it has a large amount of 'milk.' This is the most important indication of freshness. Then examine the 'eyes,' those three small circular depressed areas near one end of the coconut. They should be solid—not cracked, punctured or 'wet' Finally, look over the entire shell to make sure it is no cracked." Fresh coconuts are imported to some extent th year round, but the peak months are September through De cember. Flaked, grated and toasted coconut is, of course, avai able all year round.

What is guacamole?

A Mexican recipe calling for a very ripe avocado, which i mashed and traditionally mixed with fresh tomato, onion, ser rano chilies (very hot peppers), fresh coriander, salt, peppe and a pinch of sugar. Actually, there are many variations o the theme. Although Mexicans customarily place an avocado p in the center of the serving dish to keep the avocado from turn ing dark, we have found lemon juice mixed in with the avocad is more effective. Frozen guacamole is now available, and w have found it excellent. Guacamole is usually served as a dip with fried tortillas in Mexico but in this country it is serve on crackers or toast.

What exactly is a crouton?

Dictionnaire de l'Académie des Gastronomes describes it as "... little piece of prepared bread." Adding, "it is the diminutive o *croûte*." Croutons, rounds or triangles of bread, sautéed in but ter, are used as a base for canapés or as a garnish for steaks chops, small birds, stews, game and so on. When cut into smal dice, they are usually served with puréed soups, scrambled eggs, etc. The small commercial croutons on the market come both plain and seasoned. *Croûtes*, on the other hand, are smal toasted bread cases, which are then filled with various mix tures such as cheese, ham, mushrooms, chicken livers, etc.

Does freezing kill bacteria in foods?

No. According to the United States Department of Agricul ture, it simply stops bacteria from multiplying, which is why it is so important to maintain strict sanitation in preparing food for the freezer and to freeze only high quality food— freezer should maintain a constant temperature of 0°. ■

BEAUTIFUL BREADS

Continued

with melted butter, cover with a fresh dish towel and allow to rise in a warm place, free from drafts, until doubled in bulk—about 45 minutes.

Punch dough down and turn out on a lightly floured pastry cloth. Cover with a cloth and allow to rest five minutes. Divide dough in half and shape into loaves. Place in two greased 9 by 5 by 3-inch loaf pans. Cover, again allow to rise until doubled in bulk—about 45 minutes will do.

Bake in a preheated 375° oven, on lowest rack position, 30 to 35 minutes, or until loaves sound hollow when thumped. Turn out of pans and cool on wire racks.

English Muffins

2¼ to 2¾ cups unsifted all-purpose flour
1 tablespoon sugar
½ teaspoon salt
1 package active dry yeast
½ cup milk
½ cup water
2 tablespoons butter or margarine
Corn meal

In a large bowl, thoroughly mix 1 cup of the flour, the sugar, salt and dry yeast. Combine milk, water and butter or margarine in a saucepan. Heat slowly until liquids are warm (120° to 130°, which is too hot to touch). Gradually add to the dry ingredients and beat for two minutes at medium speed with the electric beater, scraping bowl occasionally. Add ½ cup of flour or enough flour to make a thick batter. Beat at high speed two minutes, again scraping bowl when needed. With a wooden spatula, stir in enough additional flour to make a soft dough. Turn dough out on a board sprinkled heavily with corn meal. Knead until smooth and elastic—about eight to 10 minutes. Shape into a ball and place in a greased bowl, turning it over so the top is greased, too. Cover lightly. Allow to rise in a warm place, free from drafts, until doubled in bulk—for about one hour.

Punch dough down. Place on a lightly floured pastry cloth and roll dough with a rolling pin, in a floured sleeve, ½ inch thick. Cut into circles with a three-inch cookie cutter. Rework the end of the dough, then cut into circles. Cover and allow to rest 30 minutes. Lightly grease a griddle. When hot* (375° on an electric griddle), cook the muffins until well browned—about 20 minutes on each side. Lift from the griddle with a spatula and cool on wire racks. Makes 10.

To serve, split, then toast and spread generously with butter and jam or jelly.

*It's hot when a little water sprinkled on top bounces.

The whole business of yeast bread-making has been revolutionized

In what might now be called the dark age of yeast cookery, before the advent of active dry yeast (developed during the Second World War), the cook had to sprinkle or crumble yeast into water that had to be *exactly* 105° to 115° (experienced bread makers will remember the baby's bottle test), in a warmed bowl, adding scalded milk cooled to *exactly* the same temperature as the water.

Today, thanks to the coor nated efforts of the makers Fleischmann's yeast and Rob Hood flour, bread-making—a ways one of the homeliest an most rewarding cooking chor —has been so simplified th even a rank novice can mak white breads and basic swe doughs successfully—instantly.

The first step in this brea through came about whe Fleischmann's experienced foo staff mixed active dry yeast without dissolving it—with ot er dry ingredients, then adde warm liquids. As a result of th method, "rapidmix," as it is no known, it no longer became ne essary to dissolve yeast, and cook no longer had to fear kil ing the yeast by too-high tem peratures. (Note: If compresse yeast, also known as cake fresh, is used, it is simply crum bled and the same technique followed.) The second step, th one-bowl method, further simpl fied the process by placing th butter or margarine on top the dry ingredients, then addin warm water right from the ta

th the final step, Robin od's "CoolRise," the dough is ced, kneaded and shaped in a gle operation. The loaves, in ir pans, are then refrigerated at least two hours or up to hours. Thus, bread can be ced whenever it is convenient.

out yeast

living plant, yeast is the leav- ng that makes breads and ls rise and makes them light. ere are two types of yeast ilable. Active dry yeast, ich comes in individual air- ht and moisture-proof pack- s or in four-ounce vacuum- ked jars, will stay fresh until expiration date on package en kept on cool, dry shelves. ote: If dry yeast picks up isture, it will lose its stabil- .) Compressed yeast, which nes in ¾-ounce, one-ounce l two-ounce cakes, is perish- le and has a life of only sev- l weeks. It must be refriger- d. They are interchangeable.

w warm is a warm place?

ughs that should rise in the nventional way need an oven nperature of about 80° to 85°. ays to achieve this:

Set the bowl containing the ugh in an unheated oven with large pan of hot water on the k below. This is the method eferred by professionals.

Before putting the dough into rising bowl, warm the bowl filling with hot water, empty, y thoroughly, then grease.

Fill a large pan two-thirds ll of hot water, place a wire k on top and the bowl of ugh on the rack.

Set the bowl in a deep pan of rm water—warm, not hot.

Place the bowl out of drafts ar, *not on*, stove or radiator.

w to make bread using e conventional method

Measure the amount of warm ter* (105°—115°) designated recipe into a large bowl.

Sprinkle in yeast; stir until ssolved.

Add lukewarm milk or other uid called for in recipe. Add tter or margarine.

Stir in dry ingredients.

Knead, raise and bake as di- cted.

If liquid other than water is lled for in the recipe, substi- te ¼ cup water for ¼ cup of her liquid and dissolve yeast indicated.

bout flour in bread-making

he all-purpose flour called for bread-making is made from rd wheat. Because it contains ore gluten-forming proteins than ft wheat milled to make cake ur, hard wheat gives more struc- re and elasticity to the dough, stretching it to form the framework that holds the gas bubbles produced by the yeast. Flours also vary from one locale to another and even from one batch to another. Thus, in making bread, the balance of liquid to flour cannot ever be exact and is the reason for the range given in recipes. As you make bread, you will learn to know your dough by feel and know when to add additional flour.

Books and booklets for dedicated bread bakers

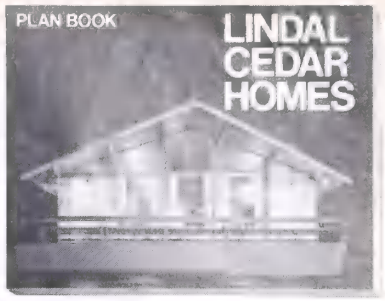
Although many good cookbooks cover breads, in one form or another, we are familiar with only one that is devoted exclusively to bread, *A World of Bread* by Dolores Casella (David White). However, Paula Peck's excellent book, *The Art of Fine Baking* (Simon and Schuster) includes "a few breads and many coffee cakes." A fascinating little paperback, *Cooking with Bread* by Adelaide Hechtlinger ($1, Stephen Greene Press) is a marvelous idea. It has nothing whatsoever to do with making bread but rather how to use bread in cooking. With this in your kitchen, you will never—and you'll never want to—waste a crumb of bread again. *Fleischmann's New Treasury of Yeast Baking* is, indeed, a treasury with extremely detailed information on yeast cookery and many beautifully tested recipes. Yours for the asking. Write to Standard Brands, P.O. Box 2695 Grand Central Station, New York, N.Y. 10017. Also: *Let's Bake, The Robin Hood 'No-Sift' Way*, which includes not only a splendid section on yeast cooking but a vast array of pies, pastries and other desserts, 35¢ per copy. Write to Robin Hood Flour, P.O. Box 15097-H, Minneapolis, Minn. 55402. Send cash. Do not send stamps. *Pillsbury Bake-off Breads Cook Book* covers quick and yeast breads. Send $3.95 (check or money order) to The Pillsbury Co., Box 1532, Dept. 282, Minneapolis, Minn. 55460.

How to knead bread by hand

Although kneading can be done effortlessly in an electric mixer with dough hook attachment, beginners should learn to knead by hand so they know how the dough should feel and look. Many experienced bread bakers actually prefer to knead by hand because they get such pleasure out of manipulating the dough. Besides, as a wag once remarked, "It is a perfectly marvelous exercise for both of you.



Kneading is simply mixing and blending by hand dough that is too stiff to mix any other way. Top left: *Remove any dangly jewelry and rings, except a plain wedding band. Turn the dough out on a floured board or floured pastry cloth.* Top right: *Flour your hands and flatten the dough. Next, prick up the edges of dough farthest from you and fold it in half toward you.* Bottom left: *Using the heels of your hands, press down two or three times, pushing the dough away from you with a rolling motion. Turn the dough a quarter of the way around, fold it, press and push again. Repeat this turning, folding, pressing and pushing until the dough becomes satiny smooth and elastic.* Bottom right: *When dough has been kneaded for about 10 minutes, shape into a neat ball, place in a greased bowl, cover with a fresh dish towel and put in a warm place, free from drafts. At this point fermentation starts. When enough gas has been produced through the fermenting process, it will puff the dough up to double its original size.*



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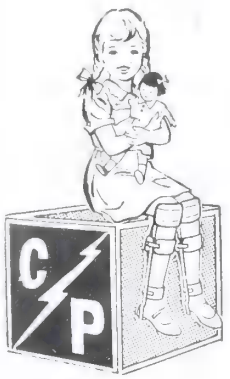
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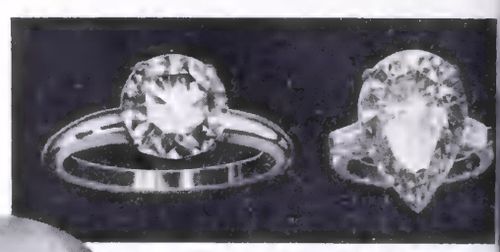
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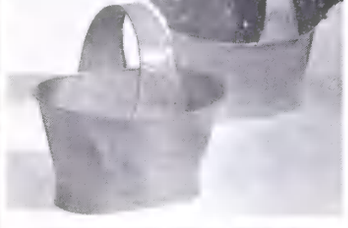
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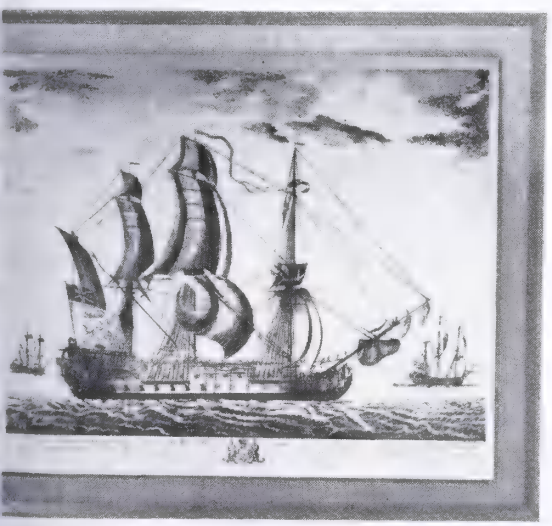
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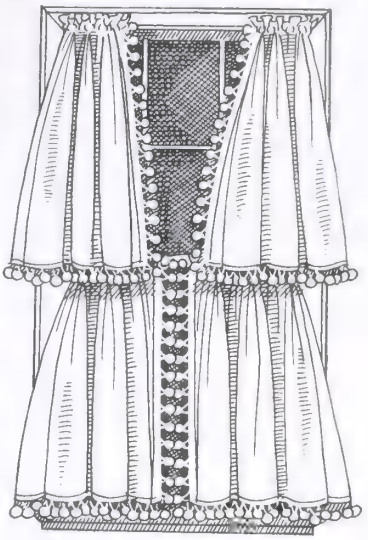
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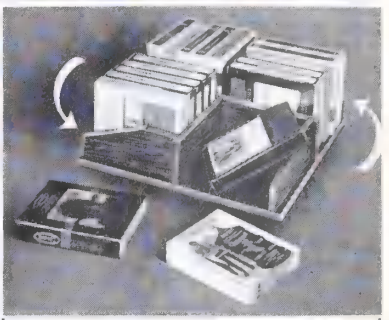
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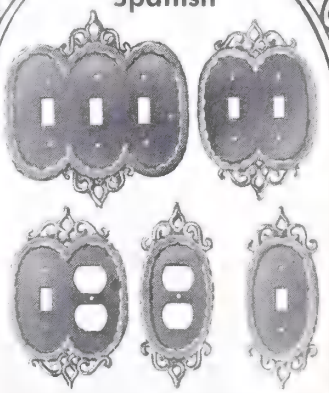


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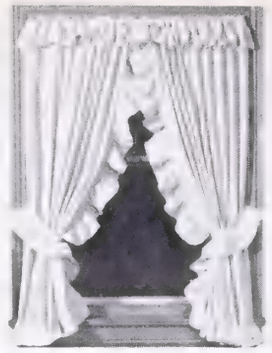


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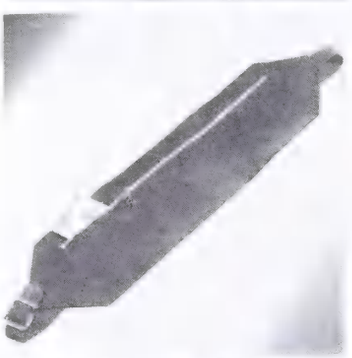
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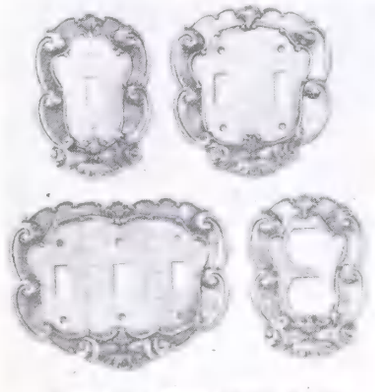
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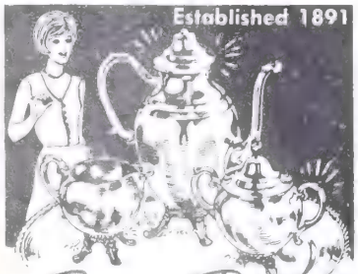


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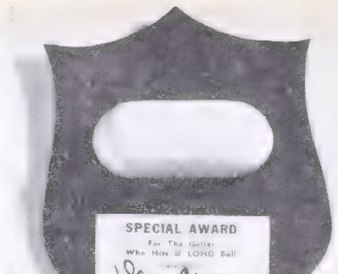
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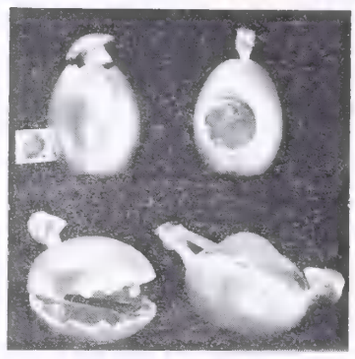
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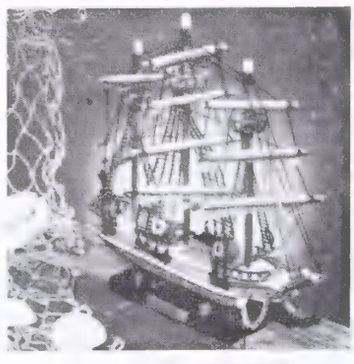
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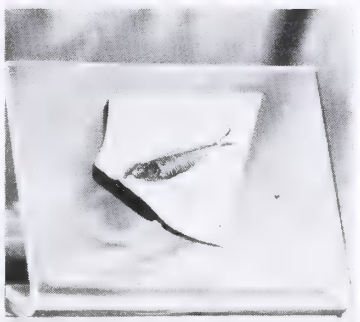
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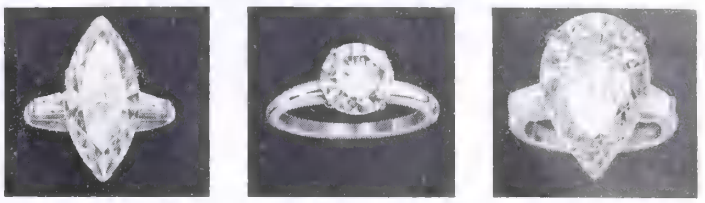


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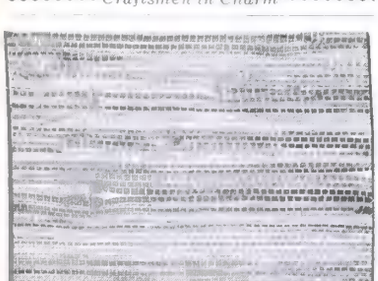


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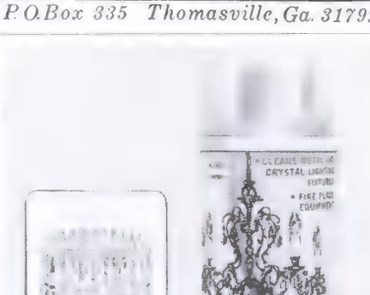
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This Early Bird catches th of collectors of unusual je Brooch with spring's first, and a nestful of eggs, d porcelain in natural color original painting by L. Ha Bucks County. Gold-ton ting, safety clasp. 1⅞" x $4.25 postpaid. Clyme Bucks County, HB1, Pleasant, PA. 18950.



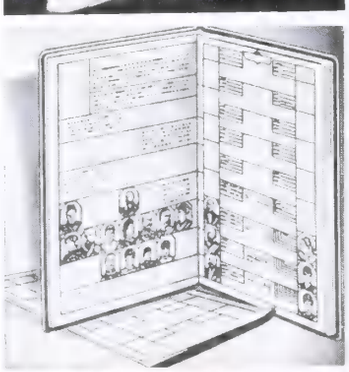
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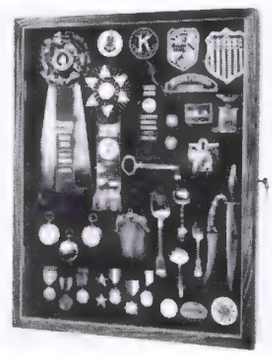
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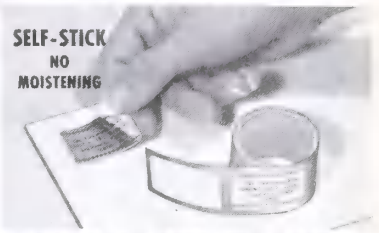
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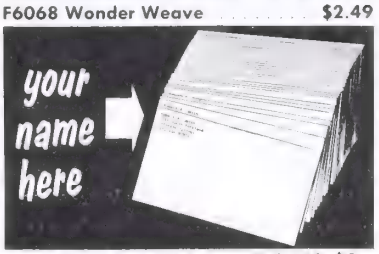
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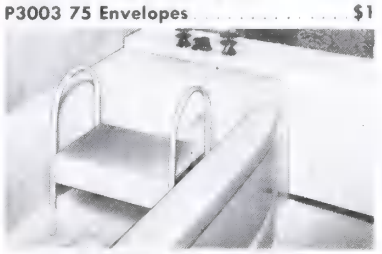
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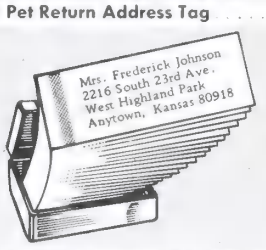
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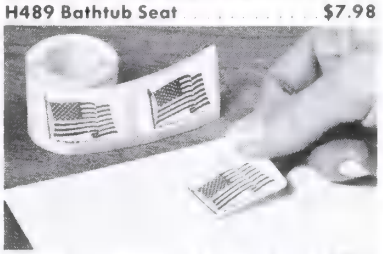
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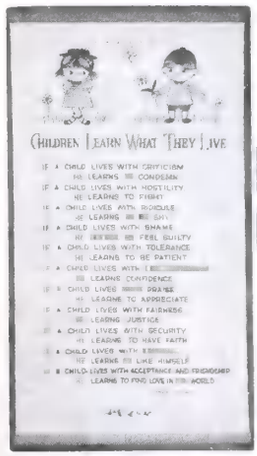
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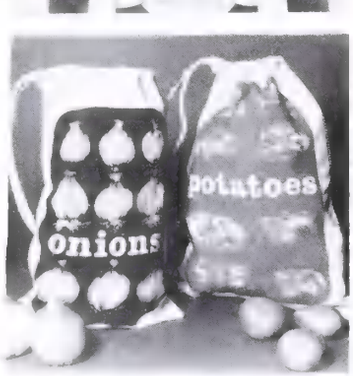
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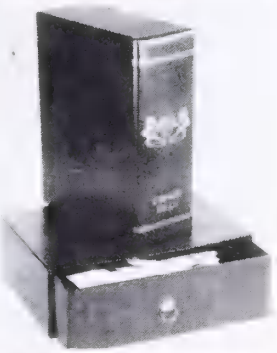
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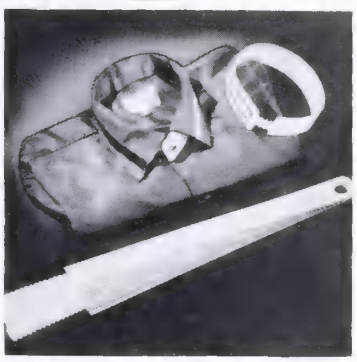
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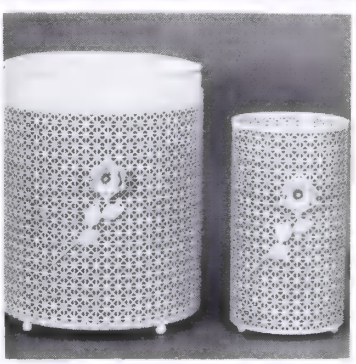
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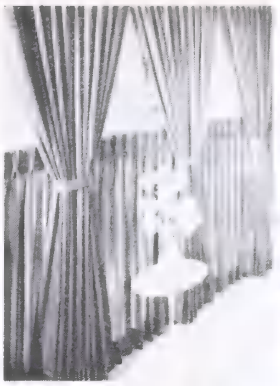


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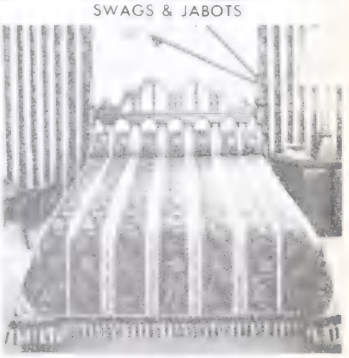
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BEDSPREADS



WALLCOVERINGS

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Send for FREE Catalog. Order before Feb. 28 - save a full 20%

Ronnie Drapery Corp., Dept. 3B-11, 145 Broad Ave., Fairview, N.J. 07022

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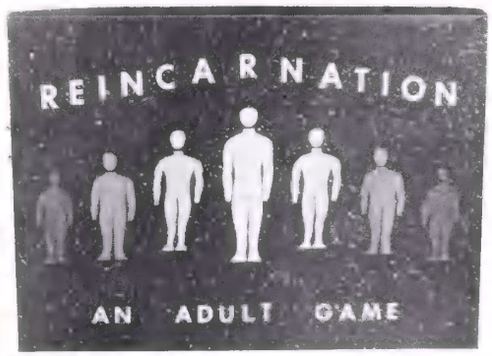
Please rush me, absolutely FREE, the Ronnie Bedspread-Drapery Catalog that offers me additional discounts of 20%, 15% and 10% during your between-season lull.

until FEB. 28th	until MAR. 15th	until MAR. 31st
20% Discount	15% Discount	10% Discount

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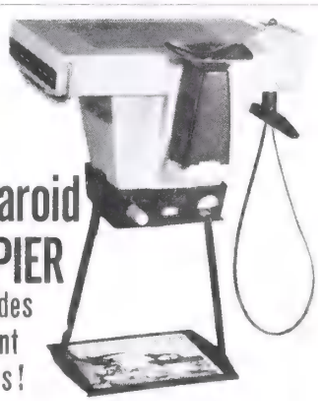
Who Were You? Do places seem familiar to you yet you are sure you have never been there before?

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New Soft Shoe is dedicat comfort. Built-in arch sup help reduce foot fatigue. ple cowhide uppers, cus crepe sole and heel, hand ing add up to a sporty Black, natural, or white in 4-10 medium and wide; narrow, medium, and $9.95 plus 60¢ post. Old P Traders, 600-J1L, S. Co Club, Tucson, AZ 85716.



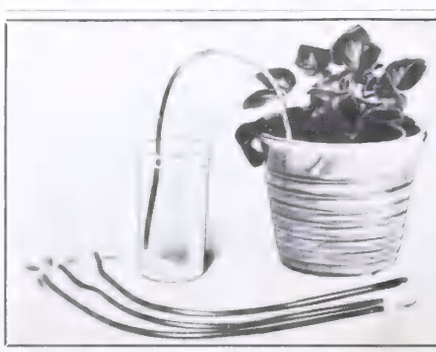
What Sport's Her Forte? she bowl like a professio Is she a low-handicapper? she cheer on the home t Then order a charm for Christmas gift. Sterling bowling alley, $8; golf club football, $2.50. In 14k gold $22; $15. Ppd. Catalog of charms, $1. Charm & Trea 1201 Ave. of Americas, New York, NY 10036.



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Water plants while you're a Amazing wicks feed mois to plants for up to 8 we Insert one end of wick in other end in water. Will no or mildew. Set of 4.

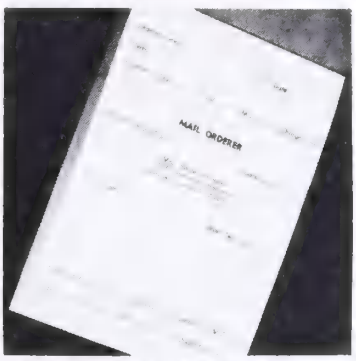
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Satisfaction guaranteed

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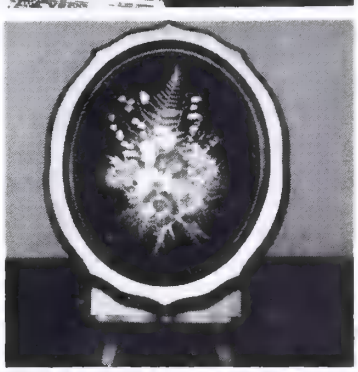
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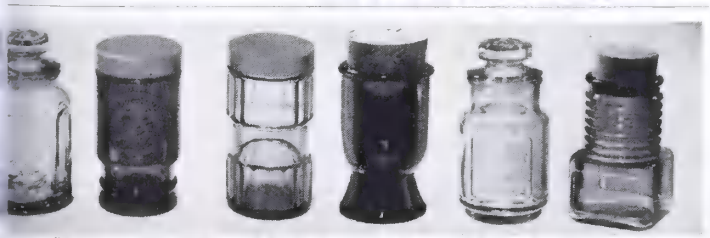


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you collected them piece by piece at country auctions. All are green, different with cork, screw-on or glass lids to suit the spice, topping or condiment to . Will hold the family vitamins at table, or Sunflower seeds and itamins too.

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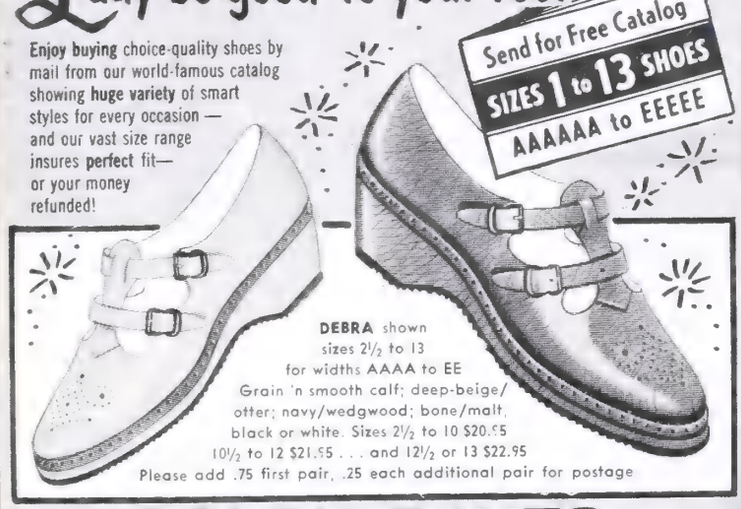
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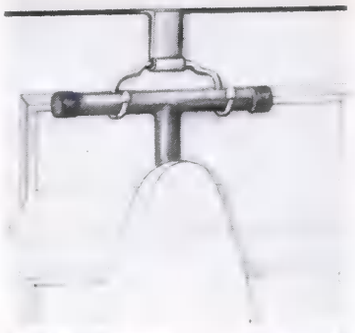
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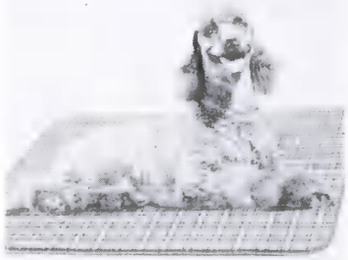
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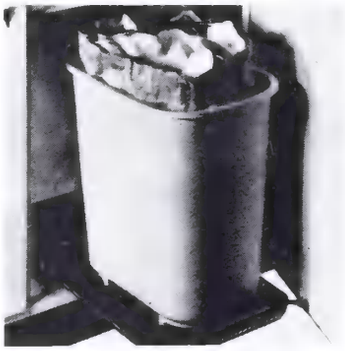
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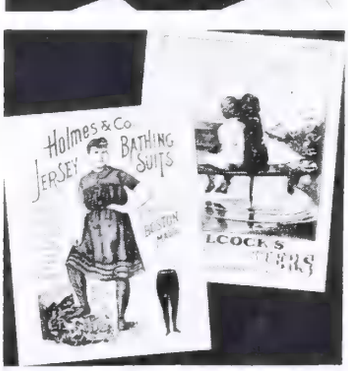
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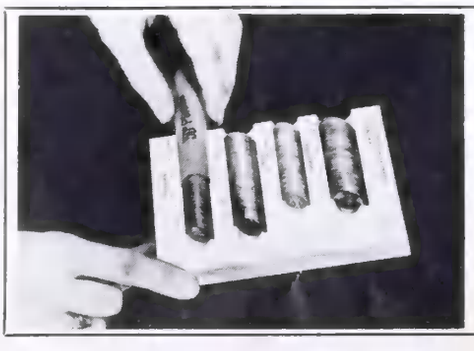
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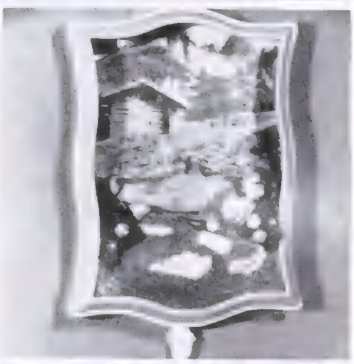
oy Steals The Scene on cuff links, matching tie tac. ole beagle affecting his ar attack position as the us Red Baron, World War ng ace is captured in 14k plated metal, black/white l, red helmet. Snap these r Snoopy fans. 1"l. links, . Tie Tac, $3; 25¢ post. ay Gifts, 7047 Pecos, 201-B, Denver, CO 80221.



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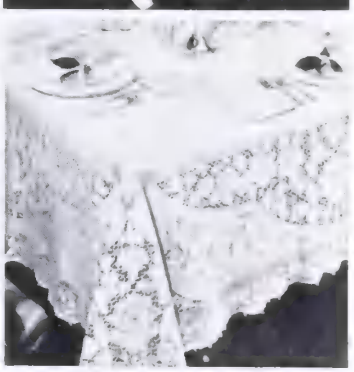
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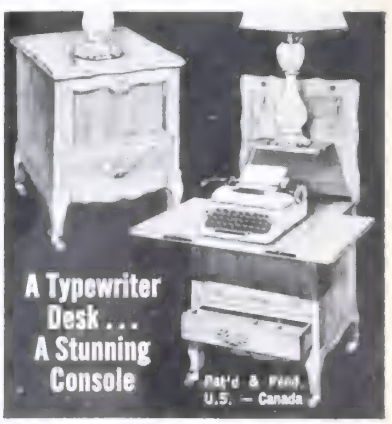
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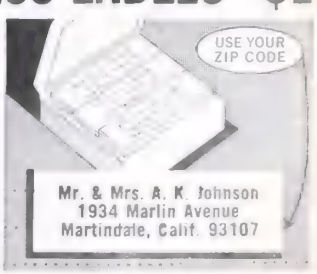
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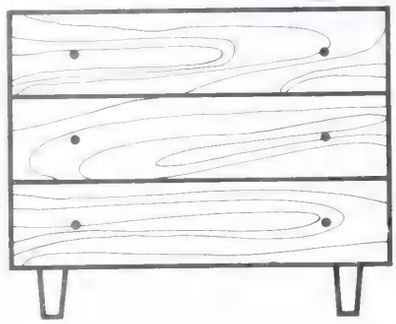
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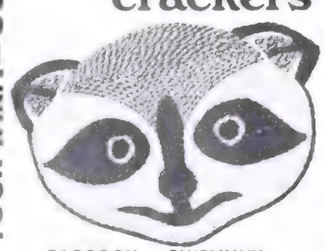
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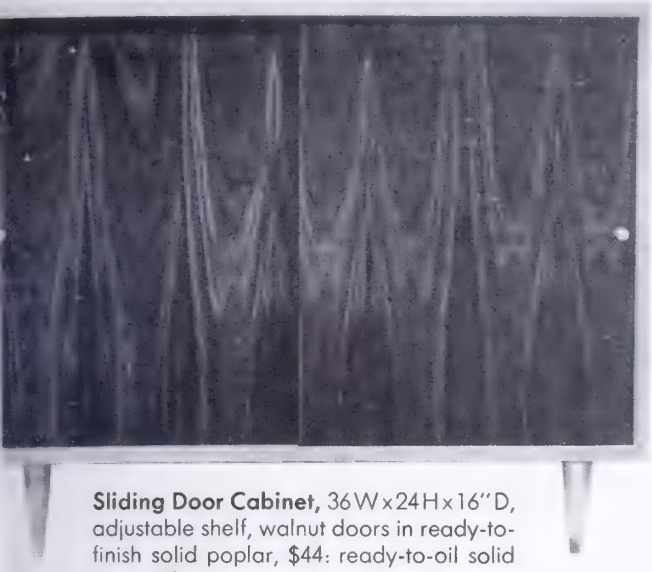
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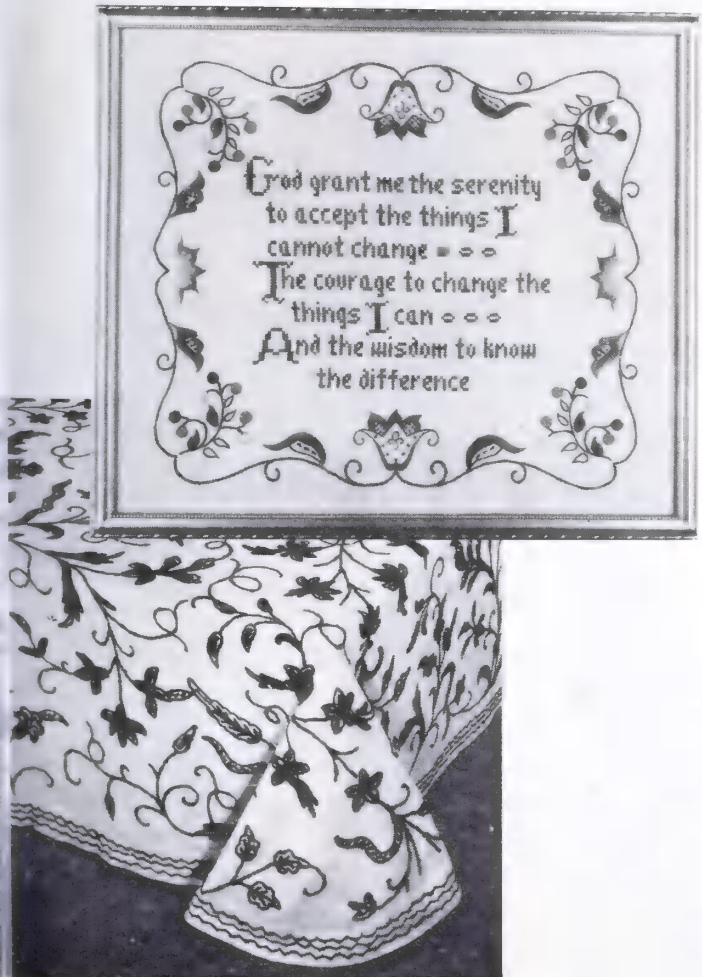
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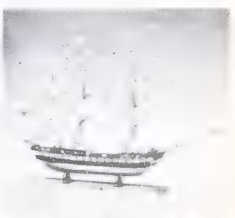
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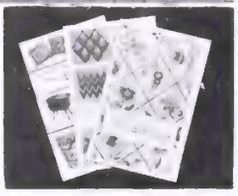
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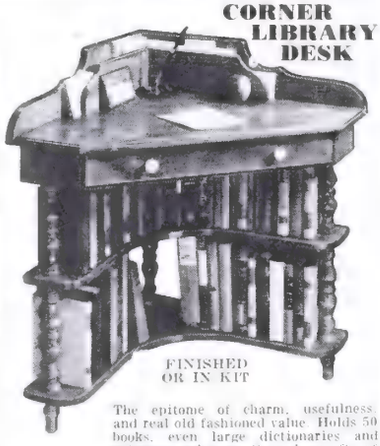
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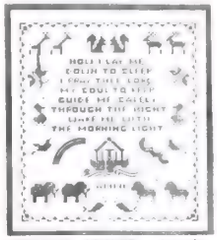
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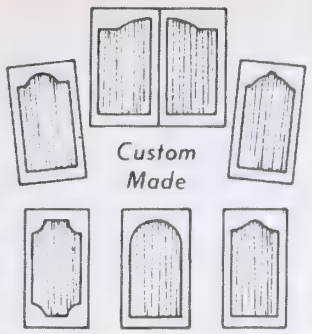
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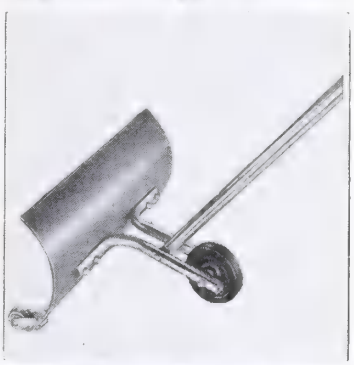
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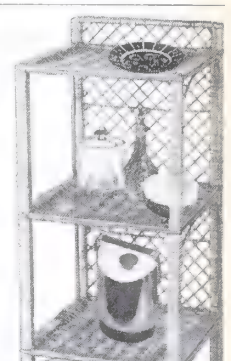
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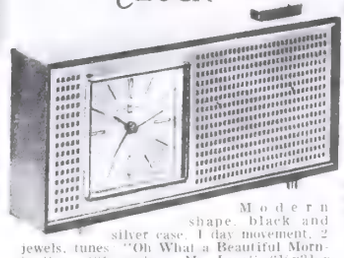
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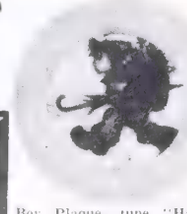
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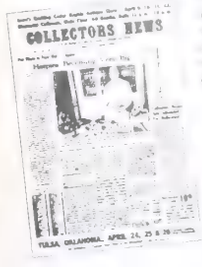
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Chandelier Rinse



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CLEANS CRYSTAL CHANDELIERS QUICKLY, EASILY

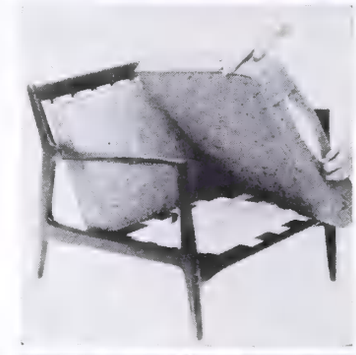
Here's an idea that *really* saves work! Leaves crystal bright—shiny—spot free. Usually eliminates tedious job of cleaning each part of fixture by hand. No more long hours unhooking and dipping. Weiman Chandelier Rinse is a gentle non-abrasive formulation developed expressly for fine crystal, glass, and decorative metal fixtures. $3.50 Postpaid

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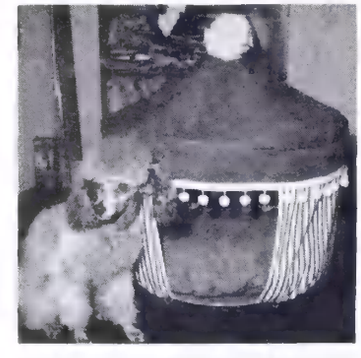
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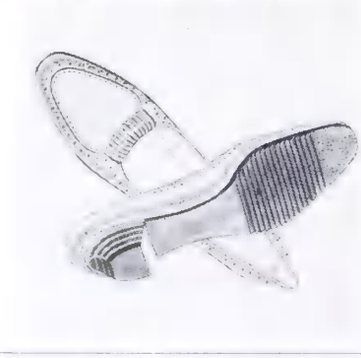
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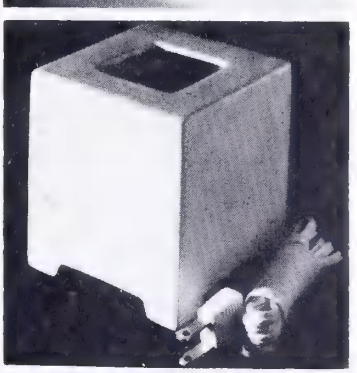
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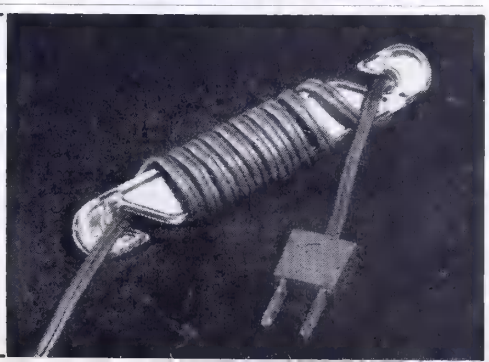
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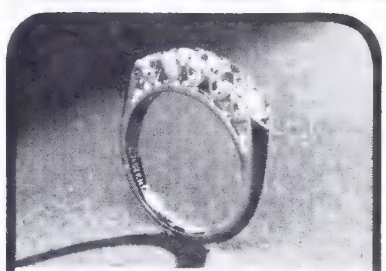


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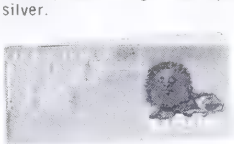
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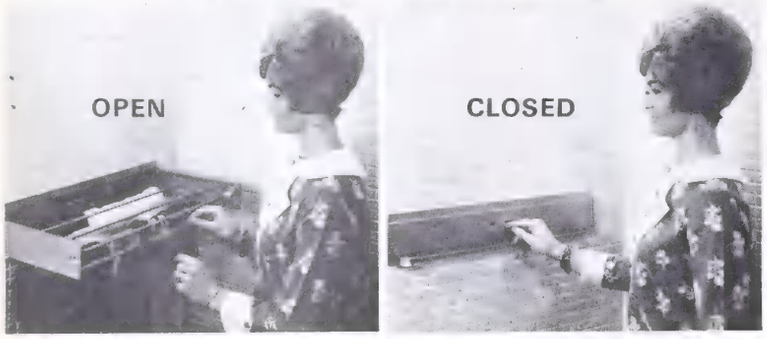
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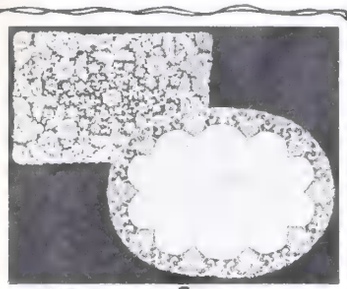
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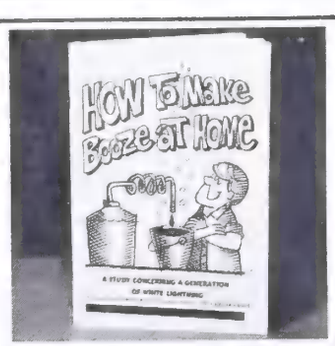


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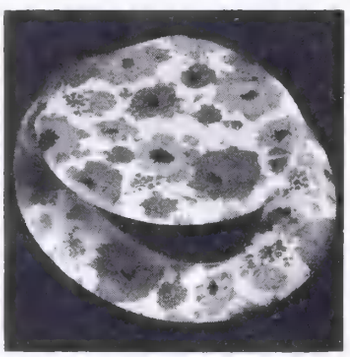
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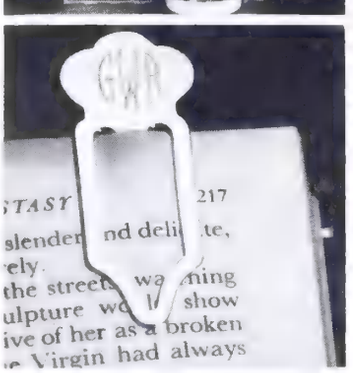
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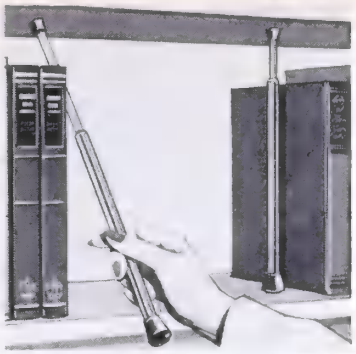
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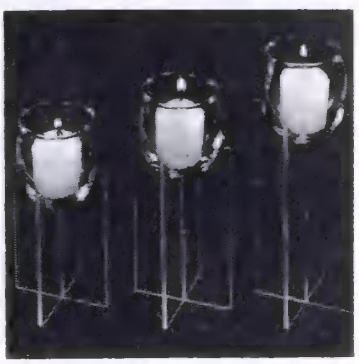
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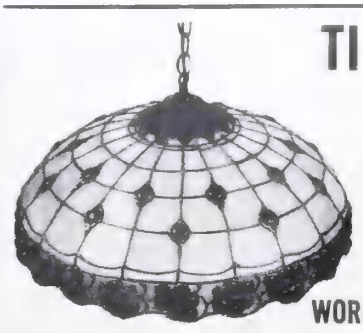


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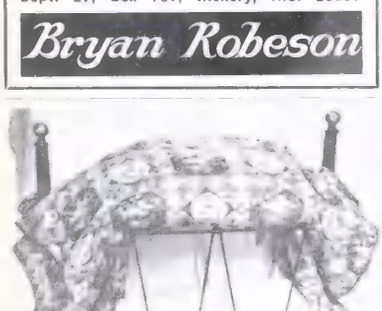
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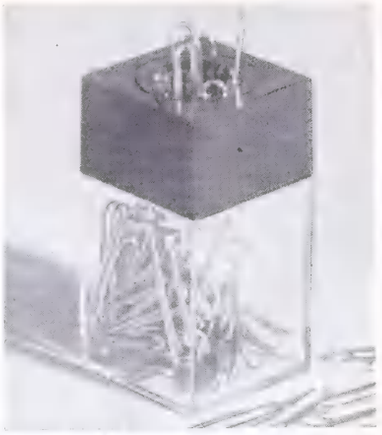
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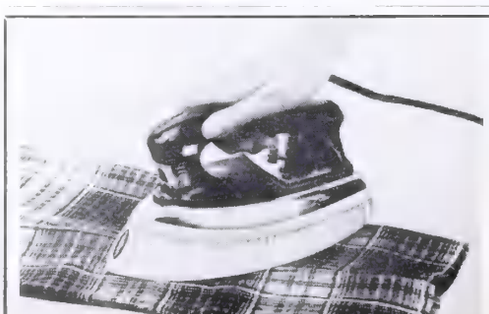
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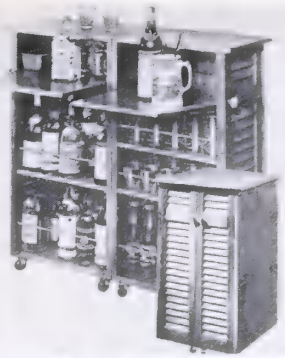
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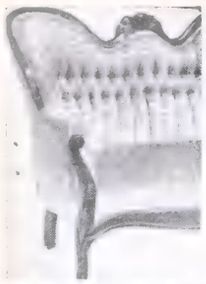
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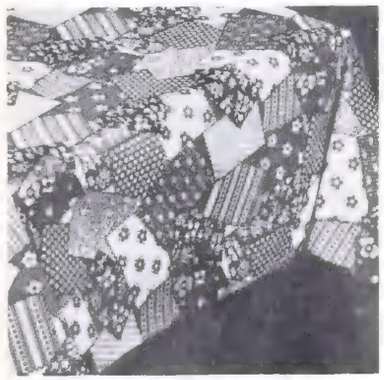
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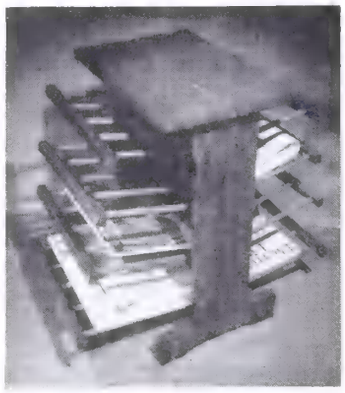
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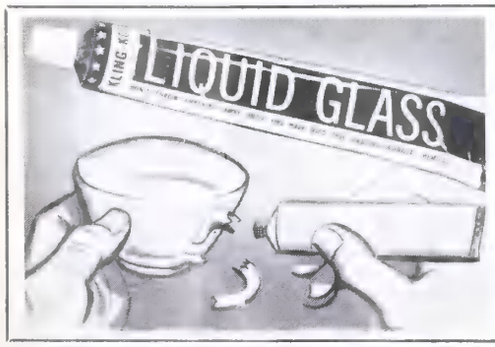
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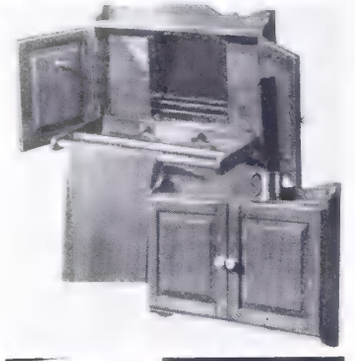
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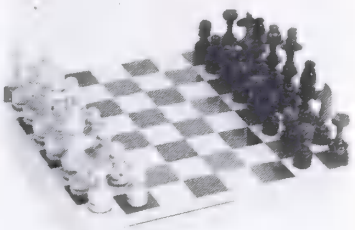
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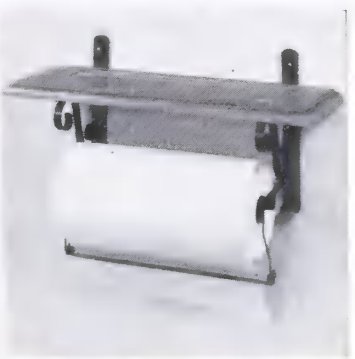
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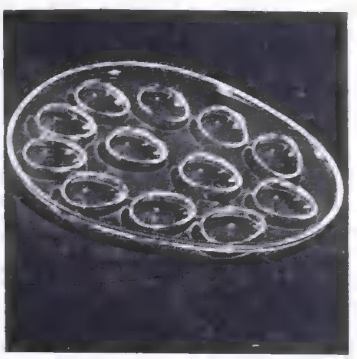
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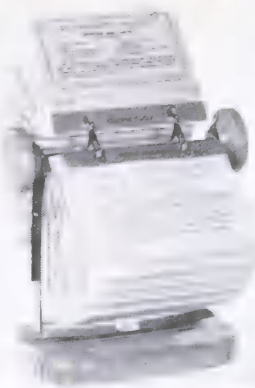
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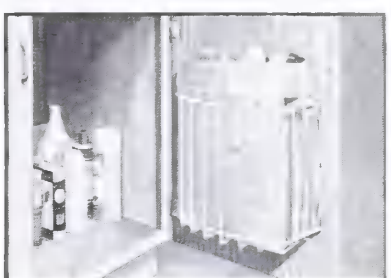


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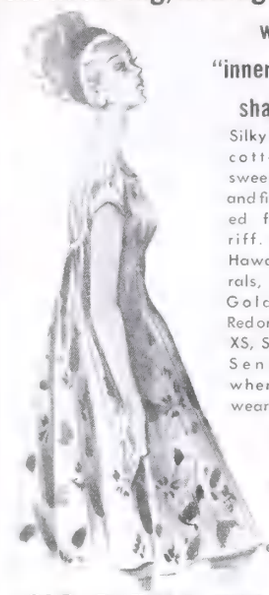
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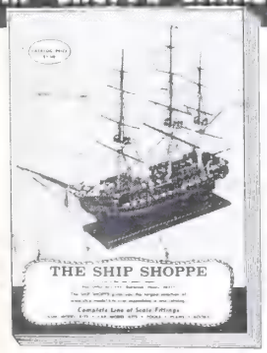
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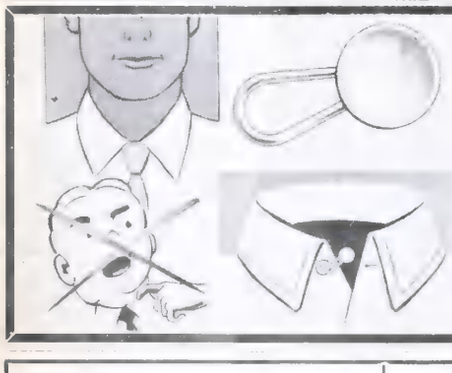


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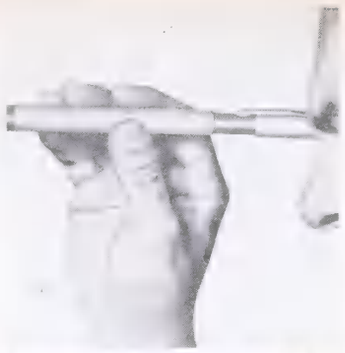
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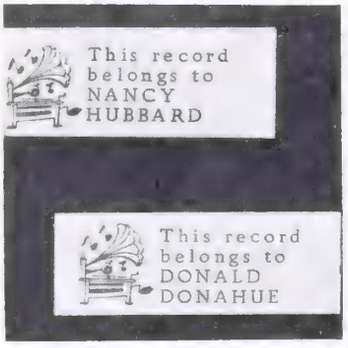
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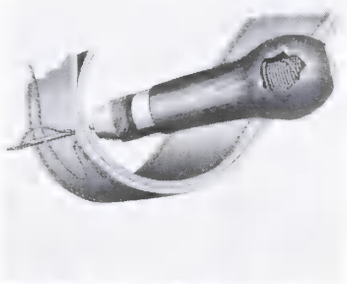
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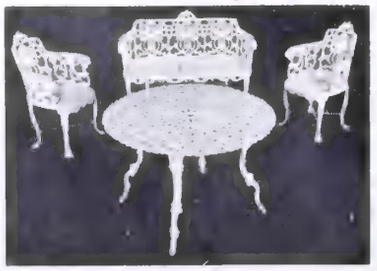


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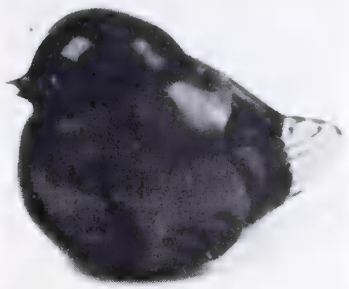
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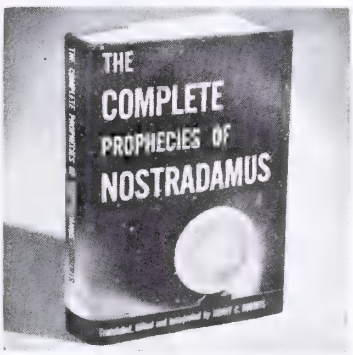
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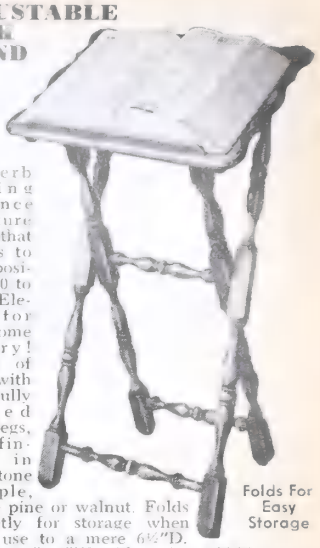
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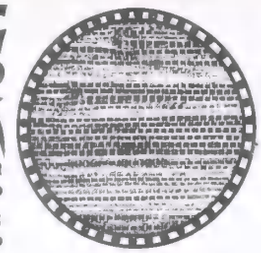
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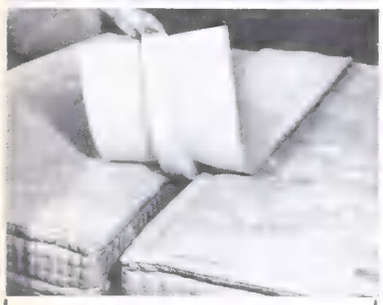
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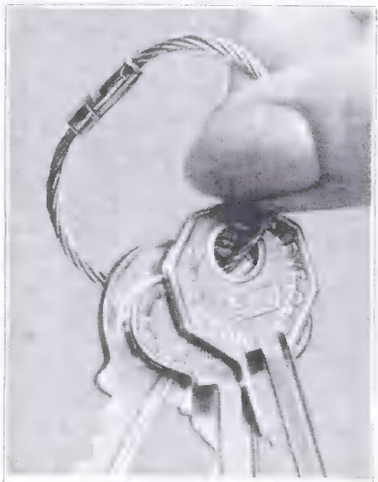
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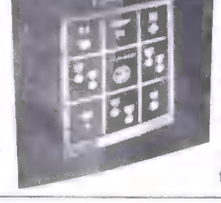
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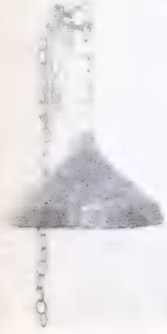
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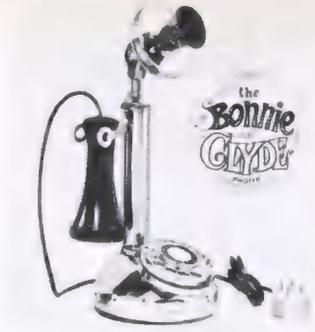
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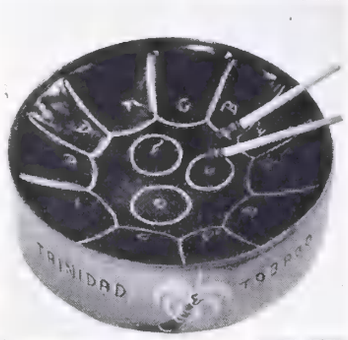
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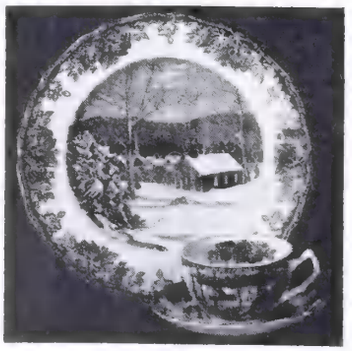
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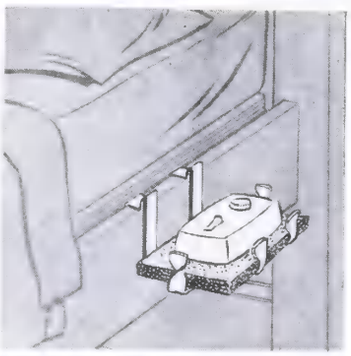
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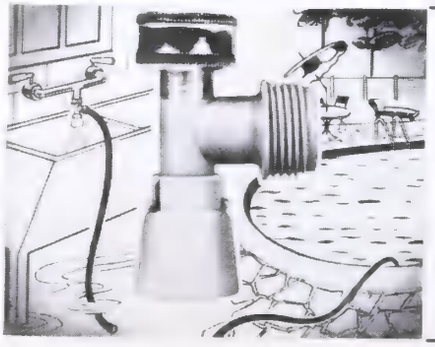
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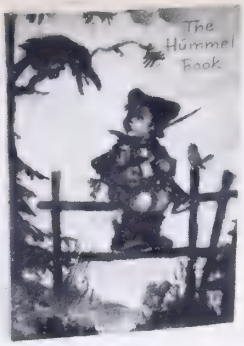
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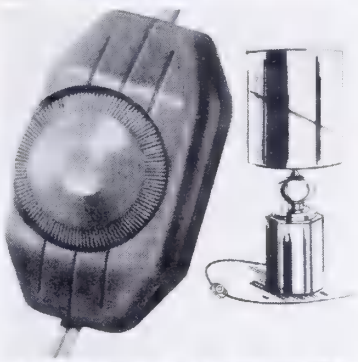
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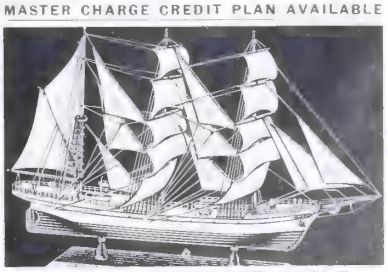
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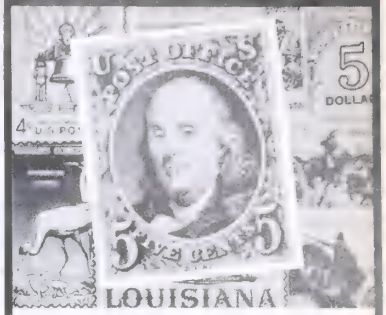
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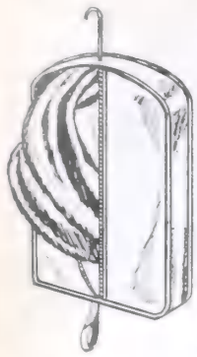
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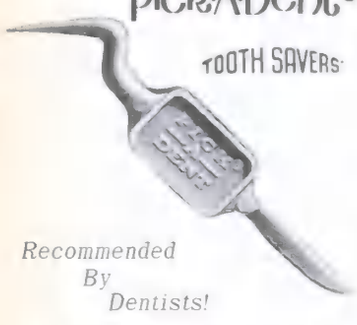


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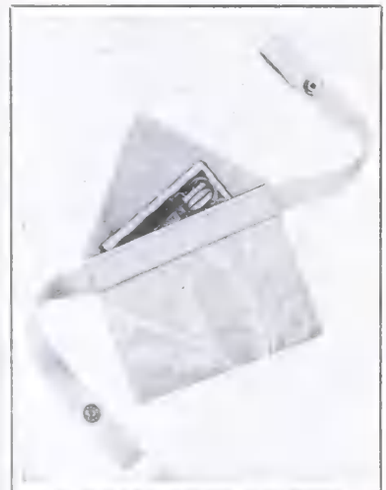
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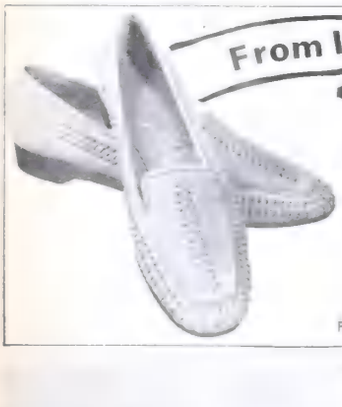


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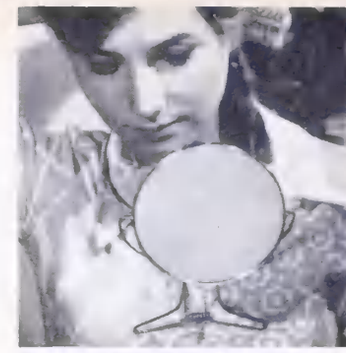
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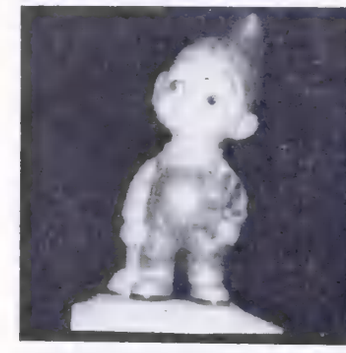
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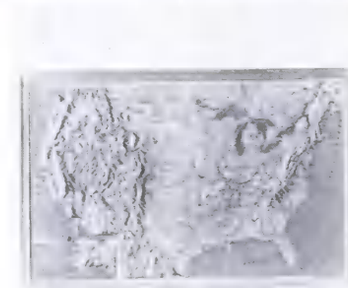
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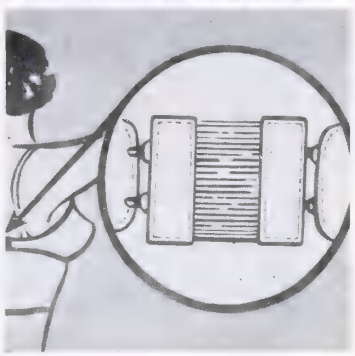
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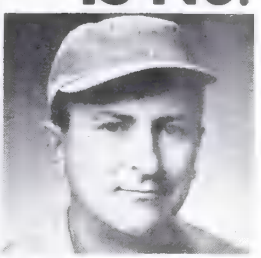
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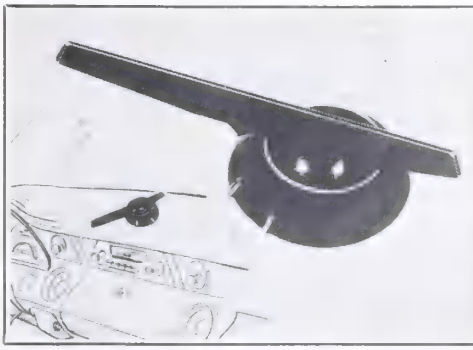
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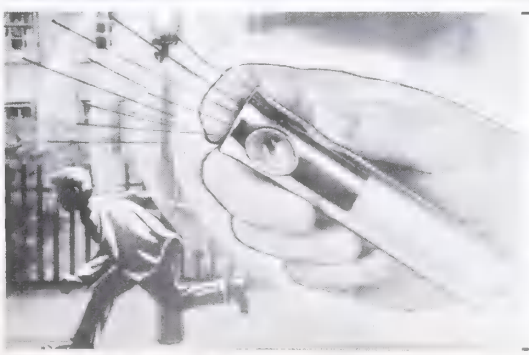
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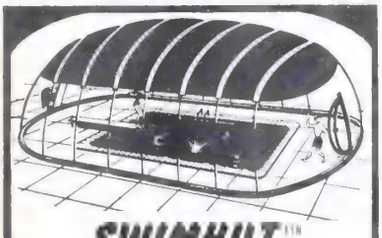
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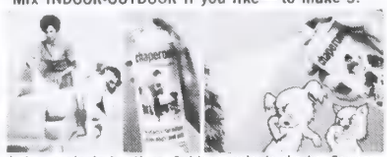
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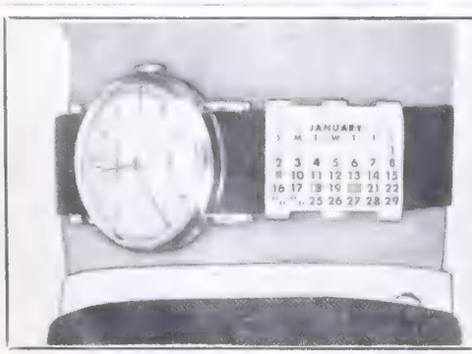
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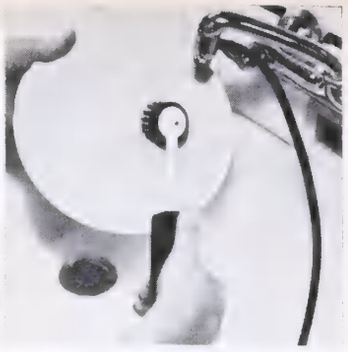
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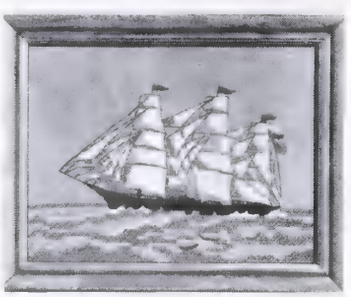
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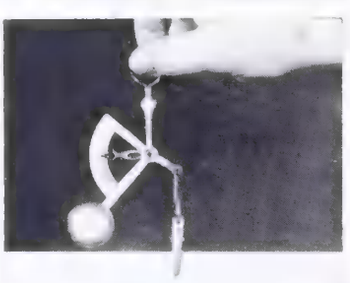
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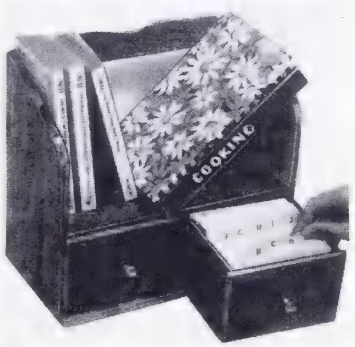
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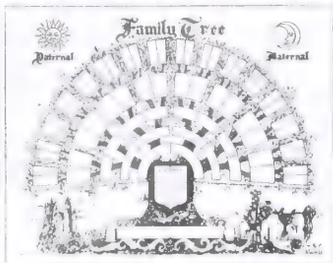
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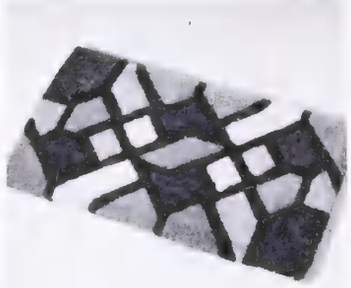
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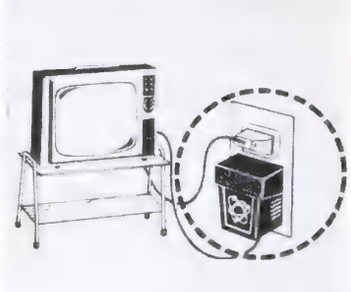
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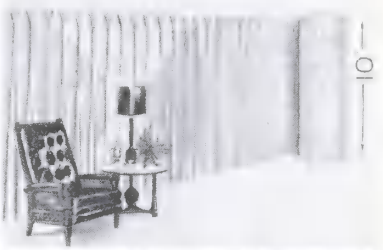
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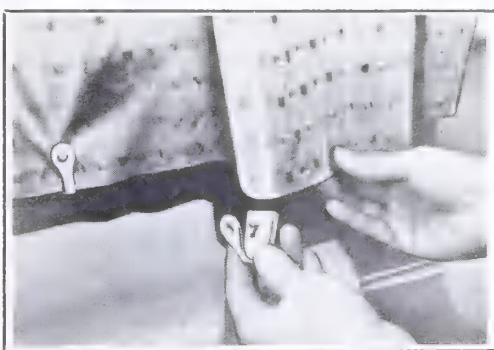
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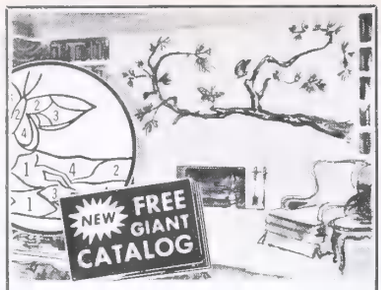
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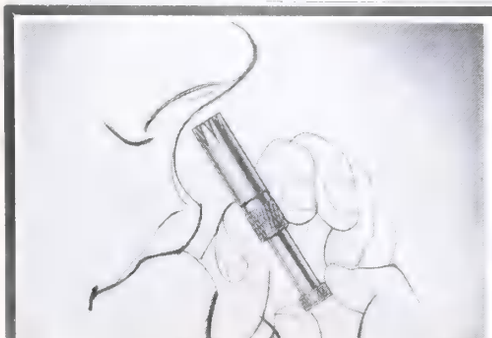
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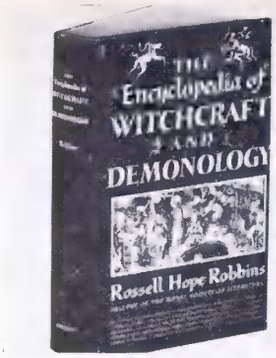
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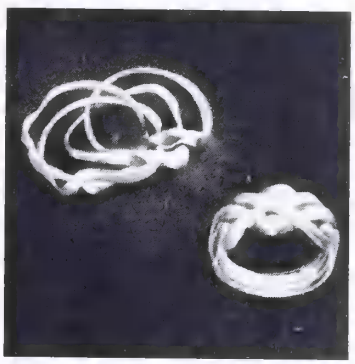
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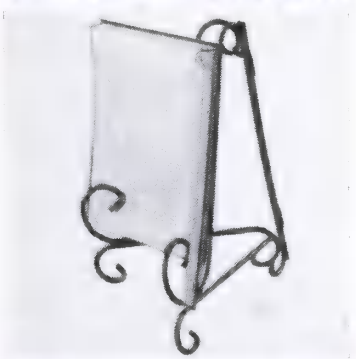
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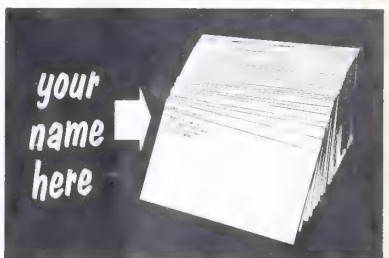


GLOVE CLEANING BY MAIL

We offer you a fast, inexpensive way to clean and restore your leather gloves to their original beauty. Mail your gloves today or write for convenient mailing envelopes. Gloves promptly returned 24 hours after we receive them. Satisfaction guaranteed.

any length **$1.50**

Glove Masters
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75 BILL-PAYING ENVELOPES $1

Why scramble for envelopes at bill-paying time, or break up good stationery sets? Send your checks, orders, etc. in these crisp, white envelopes designed just for this job! Envelopes are 6½" long. Any name, address and Zip code beautifully printed in rich blue in upper left corner.

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SNORE NO MORE

Scientifically designed anti-snore mask insures sound, silent sleep. Washable nylon mask fits over chin, keeps jaws closed, prevents snoring by encouraging proper breathing. Adjustable to fit both men and women.

Anti-Snore Mask
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Satisfaction guaranteed.

Anthony Enterprises
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Jade rings (4½ to 10) from	$7.95
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Sterling silver with characters depicting happiness, long life, love, peace, prosperity.



Every item is guaranteed to be of the finest workmanship by old world masters. Many other gifts. Write for free catalog.

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STUDY AT HOME

INTERIOR DECORATION

For a Satisfying Hobby or Rewarding Career

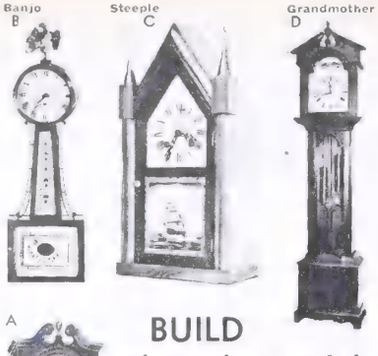
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Lock out disturbing noise that robs you of refreshing sleep . . . *even snoring!* Ear-Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with easy-to-grasp safety flange.

Ear-Drum Silencers
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DANISH STYLE
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European imported solid hardwood, walnut finish, folding chair. Heavy woven rope seat and back. Full size chair, for use as dining room chair, as bridge chair, or for extra seating in any room. Folds away for easy storage. 33" high. 17½" seat width, 16½" seat height.

$12.50 each **6** for **$69.95**

Min. order two. Shpg. chgs. col. No COD.'s. Send 25¢ for complete Danish furniture catalog

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GARDEN KIT

- Yellow tote bag of heavy gauge vinyl with fiberglas insulation. Removable polyethylene bucket.
- W. Atlee Burpee Co. flower seeds.
- Ferry-Morse flower and two salad garden vegetable seeds.
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FOR MEN & WOMEN

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LOSE 2" to 5"

Durable, nylon lined, made to last. Won't roll or wrinkle. Send for your wonder Waist Trimmer today and watch inches melt away!

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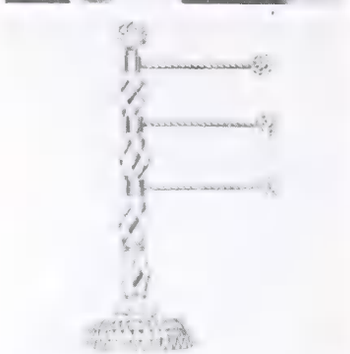
waist size _____" now.

$6.95 ppd. No C.O.D.'s

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Carpenteria, Calif. 93013



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Towel Tree for your bath ma the cool of fine imported cr tal to the strength of solid br tubing. A functional access so beautiful it looks like an form. Choose polished brass chrome, satin brass or chro metal finish. 16"h. with 3, movable arms. $30 ppd. F brochure. M.G. Crystal ports, 2011 S. Garth Ave., H Los Angeles, CA 90034.

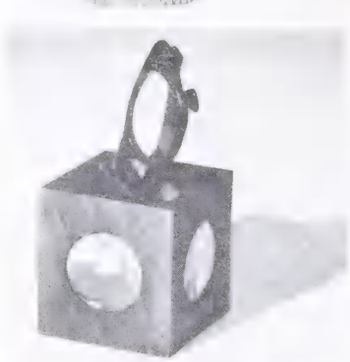
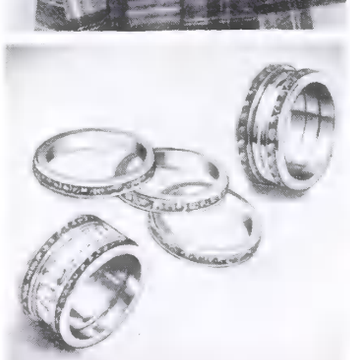


Photo Eyeglass Caddy. A n nest for your specs while snooze or switch from pair pair holds four photos of y loved ones. Order one for y bedside table, another for y husband's desk. 4" square w nut cube doubles as a pap weight. $5.95 plus 50¢ p. Toni Stern, 54 W. South Ora Ave., HB1, South Oran New Jersey 07079.



Authentic Scotch Tartans of est wool come direct to from Scotland. Make ski jackets, scarves etc. with highland charm of bonnie pl Pick your own clan or adopt (we won't tell) from over tartans. $12 yd. ppd. 54"w. yd. minimum. Guidebook ppd. The Scotch House, 1 E. Las Olas Blvd., HB1, Lauderdale, FL 33303.



Guard It Well, that wedd band. Sterling silver or gold-plate guard rings set simulated diamonds, rub sapphires, emeralds, amethy topazes, aquamarines, $3 "Diamond" baguette ba $5.50. Genuine turquoise ba 2 for $8.50. Plain bands, $1 Add 25¢ post. Old Pue Traders, 600-J1G, So. Cou Club, Tucson, AZ 85716.



Beauties For The Bath. Bl is best to add elegance to master bath or powder ro It gleams and glows despite constant dampness. Decorc accessories are brass-pl and hand antiqued. "Boy Dolphin" tooth brush ho and soap dish, 7" high. each, $15 pair. Fairyland orators, HB1, 891 Bergen Jersey City, NJ 07306.

hen Cover-Ups festooned flowers are pretty protec- for your precious appli- es. Prevent dust and grease harming mechanism. Of ed plastic that whisks clean a damp cloth. Can opener er 9½"h. 7¼x4¾": Blend- over (not shown) or toaster er, $1 ea. ppd. Walter e, HB97 Drake Bldg., rado Springs, CO 80901.



ollar Makes Sense when you it to Leon Duquette for set of 20 artist's brushes. A for creative souls who paint ater colors or oils. For those gifted, they're perfect for t touch-ups on woodwork, ure frames and the like. in asstd. sizes and shapes lus 15¢ post. Leon Duquette, Payson St., HB11, Fitch- , MA 01420.



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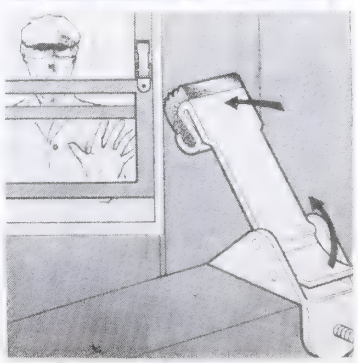
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$6.98 2 for $13.85

No C.O.D.'s please

Collier's Dept. B-171 P.O. Box 585 Skokie, Ill. 60076

Butcher Block

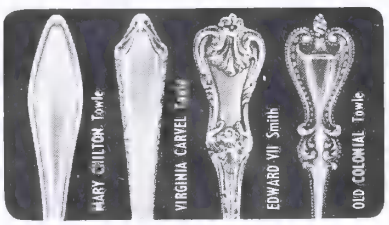


34" high work table
36" x 24", $79.50
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or choose 30" dining height table at same prices.
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Two-inch thick maple butcher block top, durable bench-construction frame. Sent express collect. In Illinois, add applicable taxes. Send check or money order, no C.O.D.'s please.

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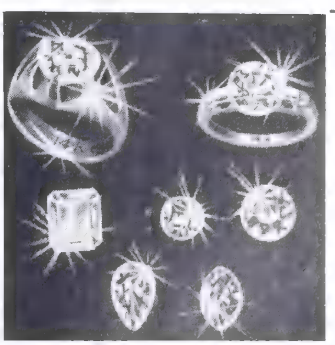


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English wildflowers specially treated and brilliantly colored come in these kits *complete* with velour shadow box sides, wooden frame, glass front. All you need is creativity to make a decorator piece worth 4 times your cost.

6½ x 7½ $12.95
9½ x 12½ $16.95
Shipped postpaid. N.Y.S. res. add tax

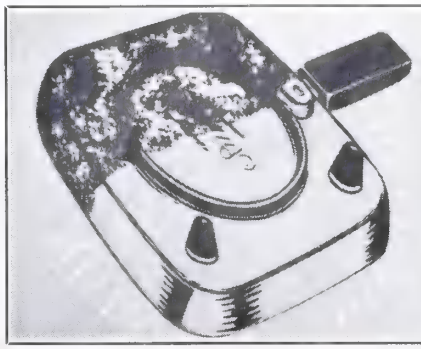
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For FREE CATALOG *of styles set in 14K white or yellow gold, for men and women, write:*

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Carbon Remover
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Satisfaction guaranteed.

Anthony Enterprises
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NOW! YOU can make – Handcrafted Gifts and Decorative Accessories



No tools or talent necessary!

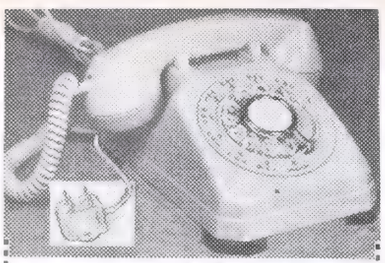
Learn at home how to create, decorate and sell gifts and decorative accessories that bring top prices. Thrilling hobby with excellent full or part-time business opportunities. It's *fun* and *easy* with this new and exciting home study program. FREE booklet available gives complete information. No obligation.

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Please send me free information on your "Decorative Arts and Crafts" training program.

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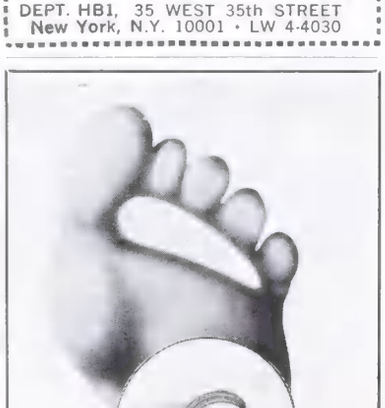
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SPAK



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Toe Pads.....$2.79 pr. + 15¢ Mailing

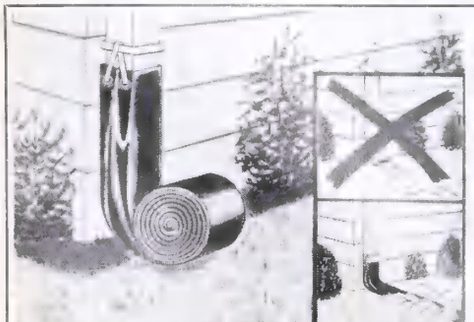
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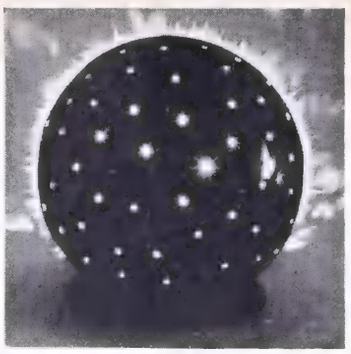
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D-Rain Away eliminates washed out lawn areas around downspouts. Attach the 9" rolled-up green plastic sleeve to downspout. When water flows D-Rain Away unrolls. Sprinkles without damage. Wearproof.

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Light Years Ahead of co tional lamps, the "Scintasp shows the fascinating role forms play in today's a garde homes. The 7" ceramic globe is starred scintillating, multicolored patterns that keep changi psychedelic designs. $25 bulbs, booklet. Add $1 Lightsaround, HB-2, Box Laurelton, NY 11413.

Talk & Listen without glued to your phone than this transistorized tele amplifier. Business exec? conference calls in your Busy mother? Career gal? while tending baby, wo waiting to reach your The message is clear—we these like mad. $9.95 ppd Enterprises, HB1, 43 Bric Rd., Marlton, NJ 08053.

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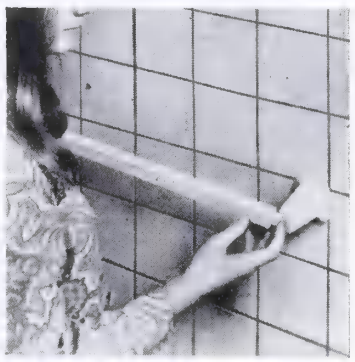
n Hand and merry flowers a row, to be done in basic idery stitches in linen on beige linen. Embroidery 397, is a Swedish import a fertility of moss and greens, blues and whites. 14". With mounting board st., $12.95 ppd. New 40- lor catalog, $2. Skon Rug 55 Lambert Lane, Dept. New Rochelle, NY 10804.



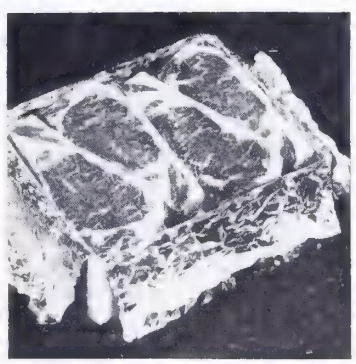
e Wine Making Kit. Federal ermits heads of households ke, tax free, up to 200 gals. ne per year for home con- ion. Vino's new kit includes ole combination ferment- nd aging tanks, water-seal , saccharometer to mea- ugar content, instr. Stan- kit $6.98. Citation $12.98. Vino Corp., Box 7885, HB- chester, NY 14606.



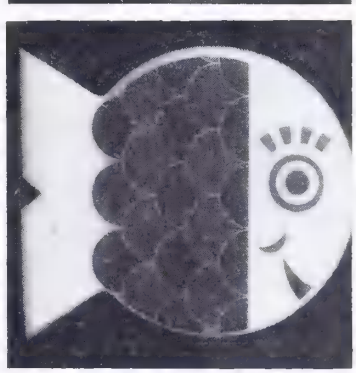
On Towel Bar, for finger- placement of chipped, dis- d or broken towel bars. g-loaded end caps make it o install without removing ets. 24" long; can be cut gth. Solid white or crystal Polystrene, holds firmly in ard ceramic or metal ets. $2.95 ppd. West-Berg prises, Ltd., HB1, P.O. Box Colo. Springs, CO 80909.



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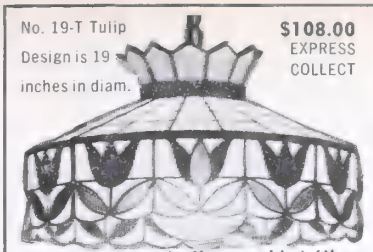
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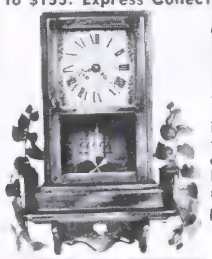
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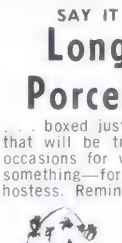
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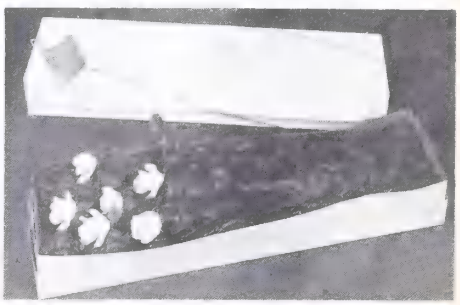
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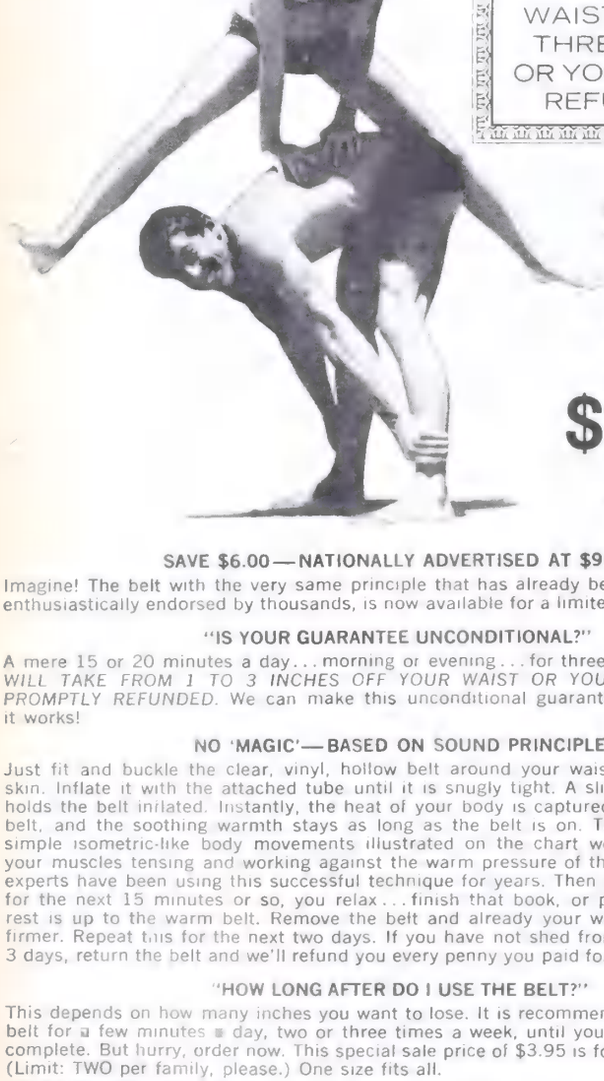
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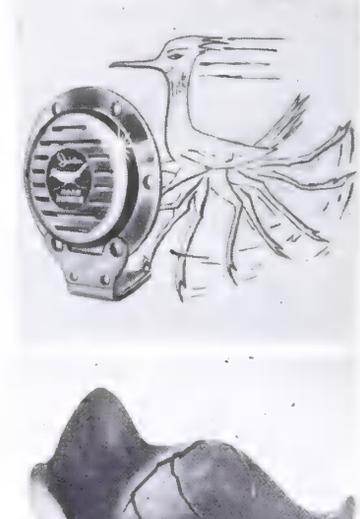
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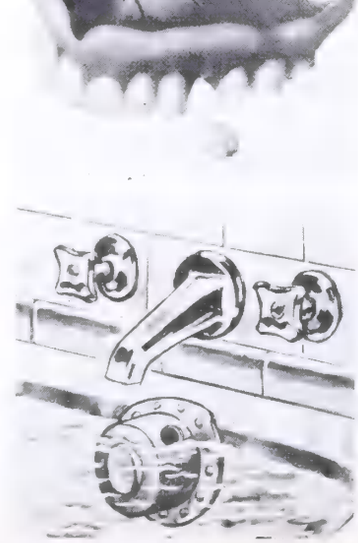
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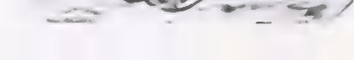
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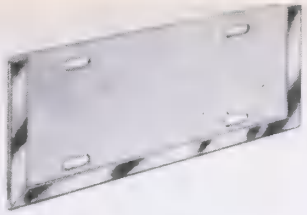
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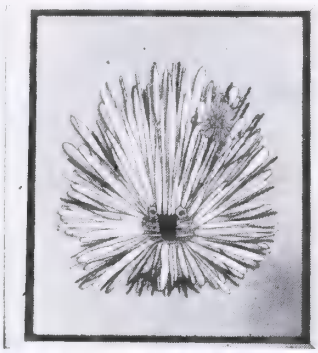
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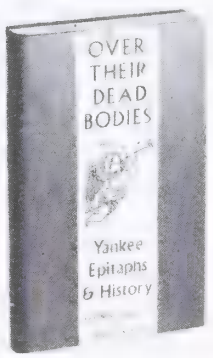
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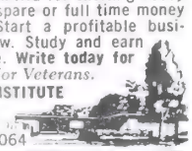
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DÉCOUPAGE

Continued from page 70

Leslie Linsley's instructions for making a découpage box:

Materials

Unfinished wooden box
Two grades of sandpaper, very fine and medium
Paint
Varnish
Turpentine
½- or ¼-inch paintbrush
Cuticle scissors
Designs to cut out
White paste wax
White glue
1- or 2-oz. bottle of prepared antiquing solution, available at an art supply store
Clean rag or cheesecloth
Piece of greeting paper or wallpaper to line box

Directions

Sand box inside and out with medium-grade sandpaper. Paint box and let dry thoroughly. Sand it lightly and paint again. Paint and sand again as many times as needed to make it satin-smooth. Clean brush thoroughly, in water if using water-soluble paint, in turpentine if using oil paint. Cut out paper designs with small cuticle scissors and arrange on box, moving pieces around until you have the effect you want. Then paste on with white glue, making sure all edges are smoothly pasted down. Varnish entire box and design. Clean brush in turpentine and let dry overnight. When the box is dry, sand lightly with fine sandpaper. Repeat the varnish/sanding process as many times as needed (at least five or six) until design feels smooth to the touch. Do not sand last coat of varnish.

Apply antiquing solution t
tire box with your brush,
wipe gently with a clean
leaving more around the edg
the box, to give an aged e
Let dry overnight. Apply last
of varnish. Let dry. Sand li
with fine sandpaper. Apply a
coat of white paste wax, let
10 minutes, rub to a dull s

To order yours

Kits are available for mush
and buttercup designs on
70. Everything is included e
scissors. The file box kit is
in buttercup design: square
and-ends box, $5.95, and
cup, $3.95, in either design
three are $15.95. Add 75 cen
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a brochure of other kits
shown. Order from: Leslie
ley, The Whole Works!, De
ment H, Box 447, Wes
Conn. 06880. ■

FLOOR STENCILING

Continued from page 72

5. Next, lay the design on glass and, using a razor blade or mat knife, cut out the three shapes you have drawn.

6. When ready to paint, fix the stencil with masking tape to the precise middle of the floor so rows of the design will radiate evenly out toward the walls of the room.

7. Then roll the mohair paint roller, coated with a very small amount of paint, across the cut-out stencil pattern. (Use a flat or semi-gloss latex or oil-based paint, thinned with water or turpentine, respectively, so it will dry quickly.

8. Lift up the stencil, position it correctly and tape it to the next square you plan to paint. (You may want to skip a square so the edges of the stencil paper don't smear a square you've just done.)

Repeat steps 7 and 8 until you have stenciled as much area as you want to cover.

9. The paint will feel dry almost immediately, but let it mellow three days. Then seal in your design with at least two coats of a satin-finish polyurethane varnish.

This same nine-inch-squa
sign can be worked in many
to achieve many different
depending on how the row
angled and on whether you
oil in light paint on a dark
ground or in dark on ligh
in our examples on page 7
an area rug effect, paint
gaily striped border. Or e
the dimensions of a real r
edging the perimeter with re
a pattern, perhaps the same
as furniture grouped arou
Or use stencils in a trompe
way. Paint a design dow
length of a hall to look
runner rug. ■

HOW TO ORDER YOUR FLOWER HEADBOARD TO EMBROIDER

(Shown on pages 76 and 77)

House Beautiful's felt headboard needlework kits come in a choice of four colors—blue, yellow, taupe and magenta—stamped with the trellised petunia pattern. A needle and complete instructions for the colors and stitches to be used are included. Each piece of felt is 36 inches wide, 48 inches long—the size to fit on a twin bed. Felt is 70 percent wool, 30 percent rayon.

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_____	KIT 4—Magenta	$5.50	___
	GRAND TOTAL		___

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By Elvin McDonald

GARDENER'S NOTEBOOK



ning into the 1971 garden
e is the biggest hibiscus
Southern Belle (illustrated
e), which has already won
Silver Medal of All-America
tions. Individual flowers, in
son, red, rose, pink, white or
e with a red eye, measure up
) inches across. This is one
y perennial flower that
ms from seed in the first sea-
Seeds given an early start
ors in March or April will
first blooms in July and con-
until frost, at which time
tops freeze to the ground.
roots live over, even in Min-
ta winters. Klaus Neubner,
arch director at the Park
Co. in Greenwood, S.C.,
reports there is a trick to getting these hibiscus seeds to sprout: Put the seeds in a cup of hot water (as it comes from the tap) and leave to soak 24 hours. Drain and plant at room temperature. They'll be up in two days and can be transplanted a week later. Southern Belle is a super-vigorous F_1 hybrid with plants growing to six feet tall.

Computerized plants

The American Horticultural Society has recently received a grant from the Longwood Foundation of Wilmington, Del., to expand its work of collecting basic horticultural information on America's different types of plants into a central data bank.

The grant of nearly $300,000 is the second the Society has received from Longwood for the development of its Plant Records Center, where electronic data processing techniques developed for the field of horticulture are being used in recording, storing and retrieving information.

In accepting the grant for the Board of the Society, President Fred C. Galle said, "The Longwood Foundation's first grant of $90,000 in 1968 gave us the opportunity to prove the practicality of this method of horticultural record-keeping. The famous plant collections of Longwood Gardens at Kennett Square, Pa., are now the first collections in the world, to our knowledge, to have been transferred to an automated recording system.

"This second Longwood grant enables the Society to bring the modern plant records method to a representative group of public arboreta and botanic gardens.

"The Longwood trustees, whose funding will relieve institutions of the capital outlay cost of encoding their collections into the Society's data bank, see in this work a public service which will benefit all areas of horticulture.

"The data bank will house information valuable to a large cross section of our population, including chemists, medical researchers, amateur gardeners and professional horticulturists."

This pioneering work of the Society has been carried on at its Plant Records Center at Lima, Pa., established in July, 1968. Robert D. MacDonald is director of both the Center and the John J. Tyler Arboretum, where the Center is housed. ■

TRAVEL

910, choosing a marvelously
ded acreage on the Indre
r, M. Coty determined to
d a chateau to rival the
nificence of his neighbors.
's a place of marble halls,
t circular salons, chandeliers
fountains of crystal and or-
, walls in damask, marble
's patterned in brass ara-
ques—and 55 rooms. It is now
ed by M. René Traversac who
missioned designer Pierre
oula to give each room a dif-
nt character. One lives with
lermeier, Empire or Regence.
can sleep, like Diane of
iers, in a Renaissance canopy
In cuisine, service and sur-
dings, this is *luxe* with a
geance, but no stuffiness.
n-Pierre Marcus, the young
ager with some American
d background, sees to that.
It has, of course, the amenities of heated pool, tennis courts, and nearby golf and riding. Rooms are from $12 to $30, suites from $25 to $50.

M. Traversac, a leading light in the castle-hotel association, also owns Le Prieuré, a Renaissance manor house at Chênehutteles Tuffeaux, a monastic, multi-leveled building on the banks of the Loire with a smashing view up and down the river, and a kitchen that purveys a raspberry soufflé—among other goodies, like fresh salmon steaks—you'll never forget. Mme. Bernard, the manager, sets, as they say, a good table. The 33 rooms are from $6 to $18.

Off in a wooded park near Luynes, close to that other Sleeping Beauty castle at Ussé, there's the Domaine de Beauvois, a 16th-century manor house especially favored by hunters, skeet shooters and fishermen, but we'd say a calm and charming place to catch one's breath after the rigors of chateau-hopping. It's another Traversac property, 35 rooms beautifully, trustfully furnished with antiques of Louis XIII and XV vintage, and housekept like a private home by M. and Mme. Bernard Scorbel, who run it. Rooms from $10 to $17.

Reminder: Air France is flying the 747 direct to Paris from New York, blissfully roomy, very French in décor and service. If a few days in Paris are on your list, ask for a copy of the Air France Shopping Guide to Paris.

For more information: House Beautiful, Travel Department, 717 Fifth Avenue, New York, N. Y. 10022. ■



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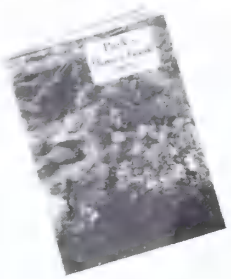
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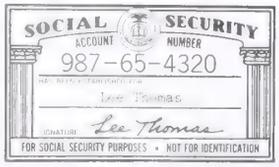
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Your social security survivors benefits protect your wife and children in case of your death.

If you think social security helps when you retire, you're right. But it's also something you can depend on *now*.

Whenever you need information, contact any social security office.

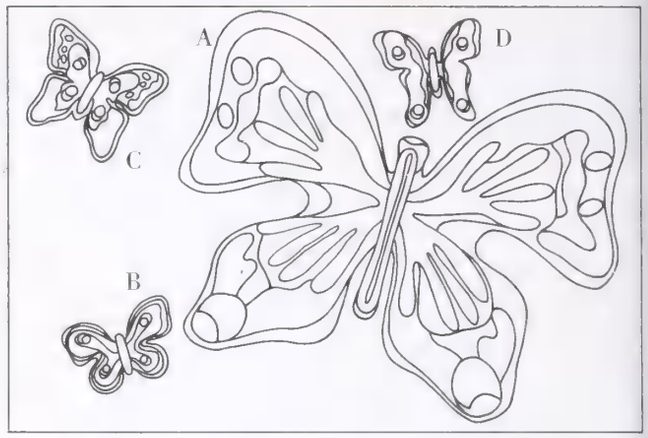


Social security pays four benefits: survivors, disability, retirement, and Medicare.

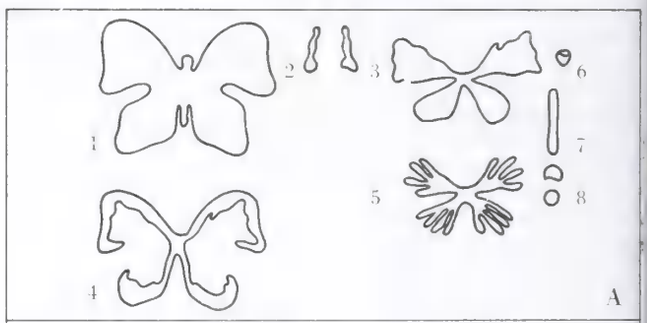
U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE ■ Social Security Administration

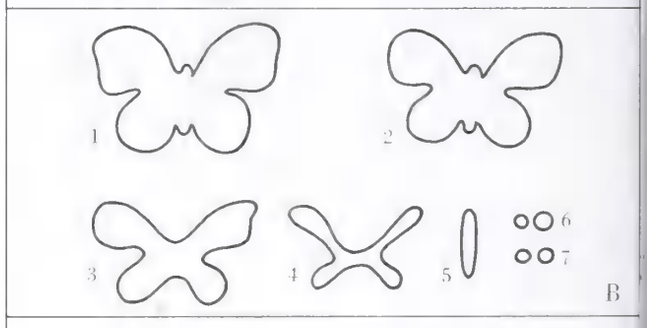
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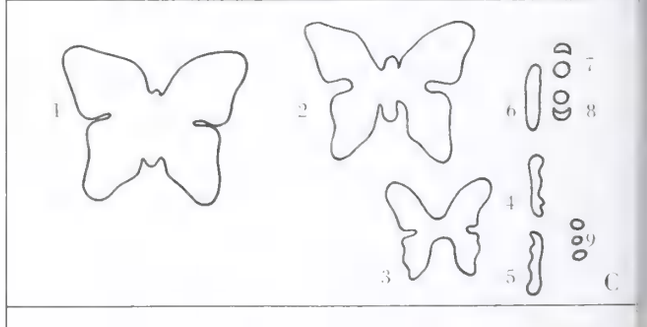
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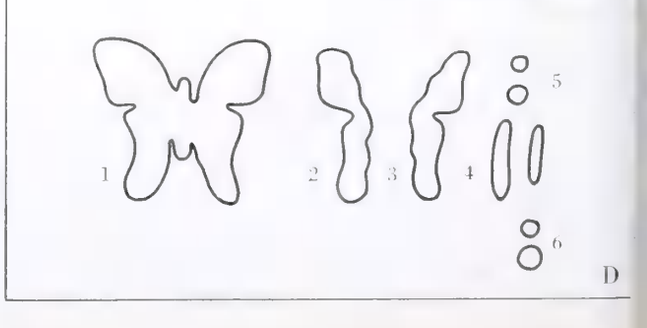


The how-to: Using onion-skin paper, trace the butterflies and all their markings directly from pages 80 and 81. Trace half a butterfly, fold the paper and cut out the half-form through the double sheet. You now have the body shape to outline on felt. Markings are individual shapes, glued one upon the other. As a guide, we sketched the parts of each butterfly below, marked in the order of application. Your tracings will give you the right size. Apply each piece one by one, with Elmer's Glue, using a #2 bamboo brush or a Q-tip. Steam after each gluing, being careful not to touch with iron.









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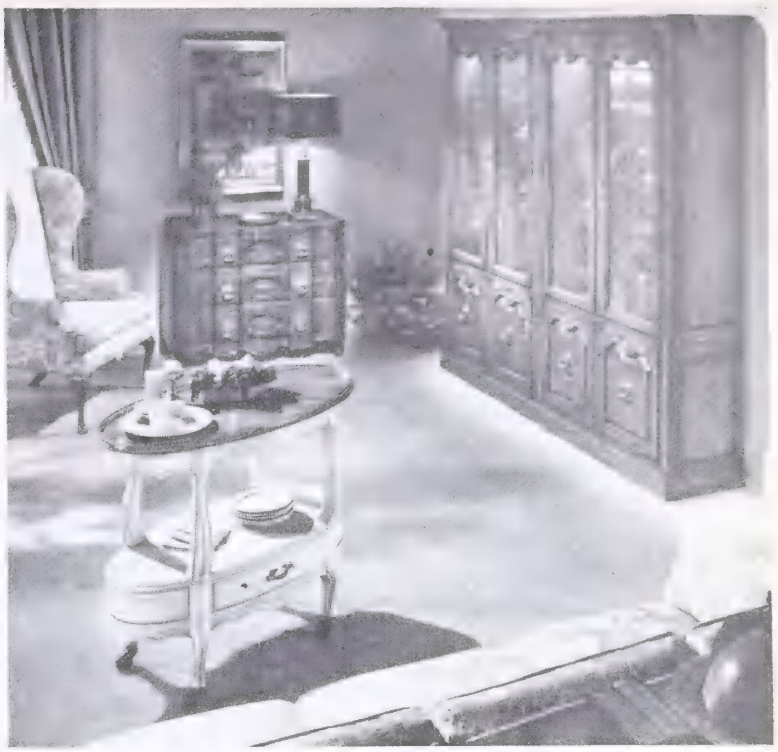
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PRODUCT INFORMATIO

Cover:

Lancaster Line "Fourth Dimension" rug of 100 percent nylon, ARMSTRONG CORK. Lacquered side chair (one of a kind), LIMITED EDITIONS, 253 E. 72nd St., N.Y.C. Made-to-order mirrored console table, JOHN ROSSELLI FURNITURE. Suede and mirrored screen, available through decorators only, KARL SPRINGER LTD.

Pages 34-38

Heated pool by WAGNER. Terrace furniture, KNOLL INTERNATIONAL.

Living Room:
Corner cupboard by CHARLES R. DEAR. Parsons table, CHARLES R. GRACIE & SONS. Coffee table, THE PACE COLLECTION. Trapezoid table, JOHN VESEY INC. Lacquered cane console, JOSEPH LOMBARDO. Brighton side chair, Turkish pillows, X bench, and box on console upholstered in stenciled calfskins all from KARL SPRINGER LTD. Chaise, slipper chairs, Italian three-armed standing lamp, antique steel cafe table and spinach trees all from TERRESTRIS, 409 E. 60th St., N.Y.C. Ceramic hexagon flooring, COUNTRY FLOORS. Iberian tile-design rug, STARK CARPET.

Dining Room:
Tile mirror and table base by CHARLES R. DEAR. Chairs upholstered in navy wool serge, BIELECKY BROS. Imported Louis XIV print drapery fabric, BRUNSCHWIG & FILS. Antique wood mantel.

Guest Room:
Bed hangings and Roman shade fabric, FRANCISCAN FABRICS. Campaign chair, JOHN VESEY INC.

Bedroom:
Tile mirror, drapery and bedspread fabric by CHARLES R. DEAR. Wool rug, A. MORJIKIAN CO. Antique French commode.

Kitchen:
Equipment, GENERAL ELECTRIC. Tile flooring and Mexican-import wall tiles, COUNTRY FLOORS.

Pages 40-44

Bench in hallway, ALLWIN OFFICE FURNITURE CO. Sofa, JOHN STUART; fabric, KENT-BRAGALINE. Fabric on bed, CLARENCE HOUSE. Carpet F. SCHUMACHER. Gooseneck floor lamp, ROUNDTREE COUNTRY REPRODUCTIONS INC. Plants, KING EXOTIC PLANTS, 891 Third Ave., N.Y.C. Sculptured tree by A. Mino. "Kik" painting, KARL MANN ASSOCS. Steel frame shelving and dining table base, GREAT EASTERN FURNITURE. Plaid chair fabric, BRUNSCHWIG & FILS. Chairs, M. WOLCHONOK AND SON INC. Silk flowers, RUTH WEIL ANTIQUES, Katonah, N.Y.

Pages 45-49

Circular stairs, WOODBRIDGE ORNAMENTAL IRONWORK. Dining table, ARCHITECTURAL FURNITURE. Countertop in master bath and kitchen, FORMICA. Vertical blinds, HOLLAND SHADE CO., 306 E. 61st St., N.Y.C. Bedspread, LIBERTY OF LONDON. Polished chrome cubes designed by Maria Pergay for HARVEY PROBBER SHOWROOMS. Chrome sculpture by Gerald Laing, RICHARD FEIGEN GALLERY, 27 E. 79th St., N.Y.C.

Pages 52-56

Grass matting in hallway des
by Danny Ho Fong, TROP
wallpaper and white twill cu
with yellow chintz lining in
both from CLARENCE HOUSE. A
holstery, HENRY URBAN. C
made fabric on both sofas,
NAISSANCE FABRICS. Drapery
MAURICE FRANKS. Shades, RI
Matting, BLOOMINGDALE'S,
Blue lamp, EDWARD KRUMPE
Lamps beside sofa, WILLIAM
SIGNS INC. Pineapple fabric
brary, ARTHUR H. LEE &
Wallpaper in guest bedroom,
NETT, MORROW, FISCHER; ra
custom-made by Mrs. Helen G
Fabric on chair and ottoman,
SCHWIG & FILS. Chintz on
BLOOMCRAFT. Braided rug on
F. SCHUMACHER. Mirror
made by ROGER LUSSIER INC
Newbury St., Boston. Round
table, coffee table, large ch
billiard room and wing back
and ottoman, all from WA
WICKER WONDERLAND, 991 S
Ave., N.Y.C. 10022.

Page 58 (Upper photo)

Rug, PATTERSON, FLYNN & JOI
Custom woven blind, GRACE
CLARKE. Mirror, SEGUIN MIR
BRASS INC. Linen wall fabri
percent paper-backed, KATZE
& WARREN. Brass and marble
table, PAUL M. JONES INC.
brackets by LOUIS TREGRE

Page 59

Rug, SAXONY CARPET. Sofa be
hangings fabric, F. SCHUM
Chair fabric, BERGAMO F
Wing chair and chaise fabri
flected in mirror), CLARENCE
All furniture and accessories,
BARRETT. Painting by Ben M

Pages 68-69

Zip-Strip Paint Remover,
BRONZE. Enamels used on
table and chair, PRATT & LA
Strypeeze Paint Remover, SAV
Undercoat and enamels used
sink and chest, MARTIN-S
Elmer's Glue, BORDEN'S CH
DIVISION.

Pages 74-75

Pavillion armchairs with
stain" finish and green
game table, both made in E
from MACY'S, Herald Square,
Hanging baskets, WILLIAM FU
E. 53rd St., N.Y.C. Lancaste
"Fourth Dimension" carpet
per cent nylon, ARMSTRONG
"Ghirlandes" tea set, tea pot,
creamer and cups all from
LENE INC., 55 E. 57th St.,
"Stampede" fabric, JOHN WO
TILES. Tiebacks, KIRSCH CO.
with antlers designed by Beat
LIMITED EDITIONS, 253 E. 72
N.Y.C. Triangular game table
XVI side chairs with doubl
backs and H-benches, RICHARD
TON LTD. Backgammon tabl
LISK SHOP, 133 E. 56th St.,
"Print # 7" by Bridget Ri
"Color Door" by Charles H
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House Beautiful

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Create a new indoor world with the newest Armstrong ide



rs, ceilings, carpets, and furniture

What do you do when your home starts to look tired—when ceilings begin to peel crack, or the kitchen floor loses its sparkle, or your living room looks a little *too* lived in? These tight-money days, most people redo, remodel, revive.

Armstrong has some new ideas—fresh, exciting, innovative ideas in floors, ceilings, carpets, and furniture—that can help make any old home 1971-new.
Read on. See how many new ways Armstrong can help you.

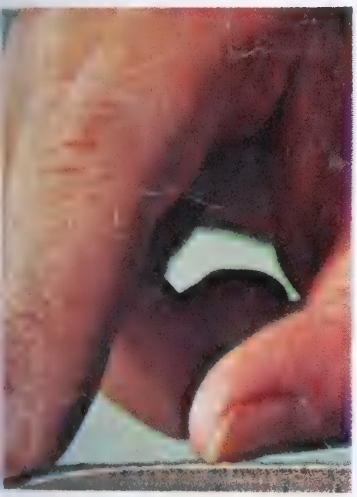
New kind of floor from Armstrong

When it cushions like carpet and cleans like vinyl, you're on Easy Street™

Want to bring an old kitchen into 1971 in a hurry? Start your remodelling with Easy Street—a new idea in vinyl floors from Armstrong.

New Easy Street gives you the comfort of carpet with the easy maintenance of vinyl.

When you step on Easy Street you feel the "give". Just like carpet. That's because Easy Street has an extra-thick foam-cushion backing underneath. When you lift your foot, Easy Street springs back. Just like carpet. Some patterns of this new Armstrong floor even *look* like carpet.



But there's a side to Easy Street that no carpet can match. The top side.

Easy Street is durable, nonporous vinyl, so it cleans as easily as only vinyl can. If you drop an egg or spill some gravy, it's no problem. Easy Street comes clean with the swipe of a sponge or a mop.

There are no dirt-catching seams either because Easy Street comes in rolls 12 feet wide, so you can do practically any kitchen in one piece.

Easy Street is as easy on the eyes as it is on the feet.

Queen Anne, the design in the kitchen on the opposite page, is offered in a variety of colors. So is Santa Fe, the popular Spanish tile effect (top, right). And Dunbarton, the classic French design (bottom, right). Virginia Brick, in addition to the red, comes in Colonial white. Want more information? See the box on the following right-hand page.







Dunbarton, Queen Anne, and Santa Fe floor designs copyrighted by Armstrong



EASY STREET™

More new ideas from Armstrong



Create a new indoor world with the newest Armstrong i



New kind of ceiling from Armstrong

Chandelier™ Ceiling the new height of elegance

If your dining room (or your living roo showing its age, you can start it towards 197 gance with a new Chandelier Ceiling from Armst

These are richly textured ceilings with an a sculptured look. (The picture at the left gives guest's-eye view of a Chandelier Ceiling i Chatham design. In the close-up picture belo can see the rich texture and detail. See what we by a "sculptured look"?)

A Chandelier Ceiling is unlike any tile c you've ever seen. In fact, it dosen't look like ceiling at all. The edges of the tile aren't bevell there are no "V" grooves between tiles. The ric ture flows smoothly from wall to wall. Is it any w that these new Chandelier Ceilings are already seen in so many beautiful rooms throughou country?

The Chatham design is acoustical, so it up noise. All Chandelier Ceilings are fire res And installation is a snap for the do-it-your (Your husband can install one over a weekend

Want more information? See the box at th tom of the next page.



rs, ceilings, carpets, and furniture



ew design in furniture
ew look in modern
y *Thomasville*®

Critique collection is modern. Bright. Uncluttered. it's somehow familiar—comfortable to be with. que combines all the excitement of modern furni- gn and materials with quiet undertones of tradi- as today's bold, geometric shapes in brilliantly woods, with clear acrylic knobs and mirror- inum trim. To this we've added traditional touches ework and the classic detailing on the bed and e result is a combination perfectly suited to to- y-going elegance—in a purely modern setting or rn/traditional blend.

ollection comes in dramatic white and a delicious t of colors, with many pieces for living and din- as well as bedrooms. Any room you furnish in very likely to be the most exciting room in your fact, even a single piece can be the dramatic at brings a so-so room to life.

nore information about Critique, and some ex- Thomasville's traditional collections, see the box

New design in carpets
Out with the old, in with the bold

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Adventure Prints are part of Armstrong's growing carpet line—a complete collection of shags, sculptured, patterned, and plush carpet—with literally hundreds of glorious colors to choose from.

And there's no guesswork when it comes to choosing the right fiber. Armstrong has selected the best fiber for each kind of carpet and labeled it "Armstrong Approved". So, both fiber and carpet are backed by one familiar name—Armstrong. Adventure Prints, for example, are made of continuous filament nylon for an unusually durable carpet with excellent resistance to soil.

To find out more about Adventure Prints and other Armstrong carpets, see the box below.

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FEBRUARY 1971

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COVER

The best buy for $50,000—a merger of new construction ideas with materials now available anywhere in the country. Full story starts on page 45.

Photograph by George de Gennaro. Model house will be open for viewing by Houston-area readers January 24 and January 31 from noon to 7 P.M.

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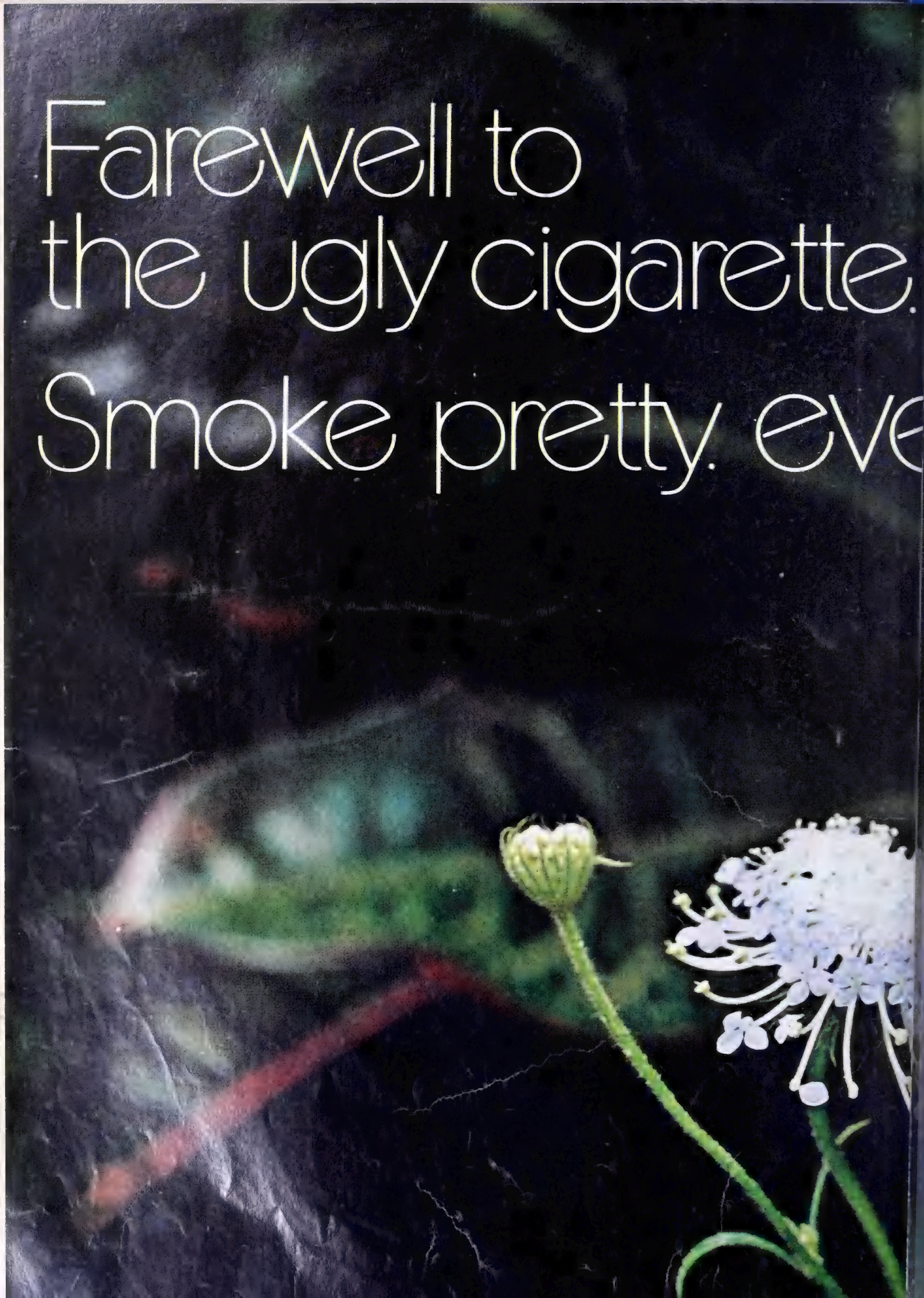
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LETTERS WE LIKE*

THE MIX

"The Mix" in the October issue has given me nightmares. I'm a mixer from way back, and I realize that art and household furnishings reflect the trends of an era. Ours are restless times, with many people living nomadic existences, so the basis for mixing periods of furniture and memorabilia is valid. But your collection of expensive, mismatched furniture and knickknacks is an insult to the patrons of the interior decorators who designed most of the rooms. I have always considered interior decoration an art in the most intimate sense because it creates an environment that affects those who move in its aura. The home should offer release from anxiety and confusion. Furniture of different periods is being used in the same room, of course, but let it be drawn together with a common feature such as color, design, or a reasonably compatible pattern. . . .

F. P. H., Neptune, N.J.

I am a new bride with a very small townhouse which had been occupied by a bachelor and a German shepherd, sans cleaning lady! As an art school graduate and freelance designer, I am neither a novice nor a professional in your field. But I was overwhelmed by a house that needs total redecoration and a husband who prefers contemporary over my antiques. Your October issue with The Mix is my salvation. Don't ever become a magazine for those with money exclusively—you'll lose a lot of us who have imagination and will power to make our houses beautiful. You've given me just the fuel I needed to lift off and soar.

L. A. Y., Philadelphia

BIG ON GROSPOINT

You have added one more beautiful kit to an already fabulous list. But please, please, go one step further—do add a kit for the grospoint chair seat to the beautiful mats and napkins designed by Eszter Haraszty. To a "needlepointer," just a painted canvas would be loads of fun and go fast in grospoint. But please incl the yarn for the flowers— colors are great! Hope you do this one—I'd like six for new house we're building.

T. P., Chagrin Falls, O

COLOR—INSIDE AND O

Since March, 1960, when y cover featured a beautiful rangement of jonquils, I h displayed that issue during jonquil season with a beaut arrangement of my own to ma the cover. Gardening is my ho and I grow some very lovely v eties. So many friends have c plimented me on my idea of u House Beautiful all these y with my arrangement. I sin could not resist telling you.

W. M. V., Chattanooga, T

Love all your ideas and co We're building—everything and it's fun! Thank you so m

M. C. S., Quincy, M

Several years ago, two of issues featured *shibui*. Is it sible that those issues are available? I would be most terested in purchasing then you have a bound volume ing with *shibui* I would be ha to remit the cost and postage.

M. Y., San Francisco, C

We're sorry that those issues no longer available.—Ed.

A few months ago I saw an ticle in House Beautiful a David Frost. The article was derfully written, and I wan congratulate the interviewe would have been amazed to it even in the *Saturday Revie The New Yorker*, which sh hope for such articles. I was cially amazed to find it in H Beautiful, which keeps t much to things about houses

A. H. T., Santa Barbara, C

House Beautiful invites re comments on material in the ma zine, and on all subjects inv in life at home. Address lette House Beautiful, Room 973 Fifth Ave., New York, N.Y. 1

*even if we may not agree



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;o build a new a new home.

Money is tight. And mortgage rates have gone right through the ceiling. (Eight percent and up.)

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And make a brand-new home out of your drab old house.

And it's not a bad idea. Because it may be the only way you'll get a new home for a long, long time.

American Drew can help you.

With furniture that doesn't cost a bundle. Not here-today-gone-tomorrow fads. But sound styles borrowed from the best of the past.

Spanish styling in oak. Early American in oak, cherry or maple.

We'll show you how it looks in beautiful room settings that will help your imagination in selecting paint colors, wallpaper, draperies, rugs and the right accessories.

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Or perhaps a few accent pieces.

An armoire to add architectural interest to a bedroom or entrance hall. A tall, colorful semainier.

An authentic copper-lined dry sink. A set of apothecary chests in green or cherry. A buffet and china deck with interior lighting to show off your pretty things.

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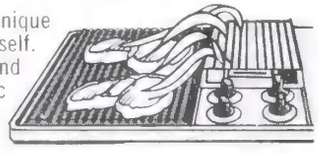
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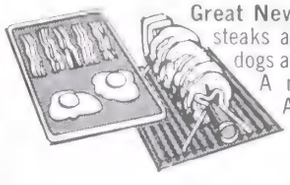
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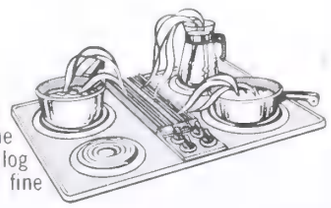
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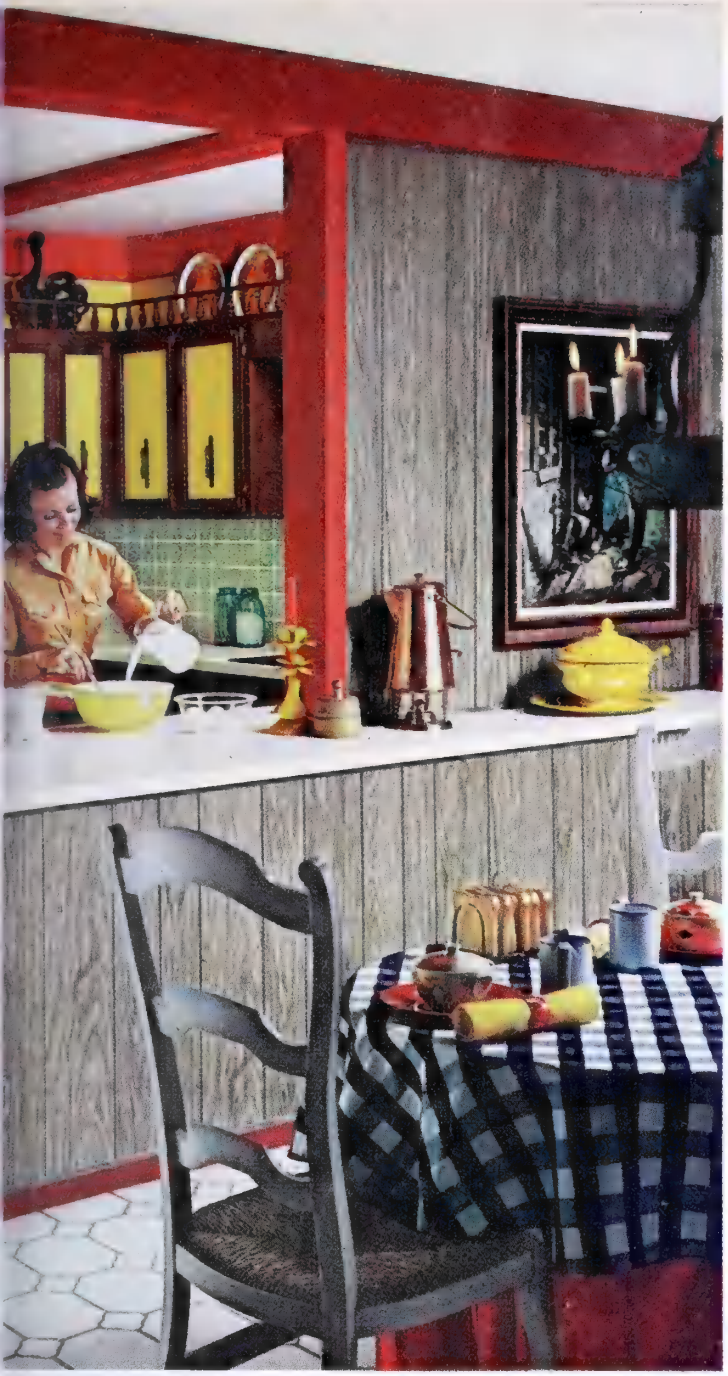
By Mary Bowden

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Counter backsplash—Green Riviera Marlite



Bathroom walls—Gold Linen Stripe and Pistachio Marlite Planks

7102

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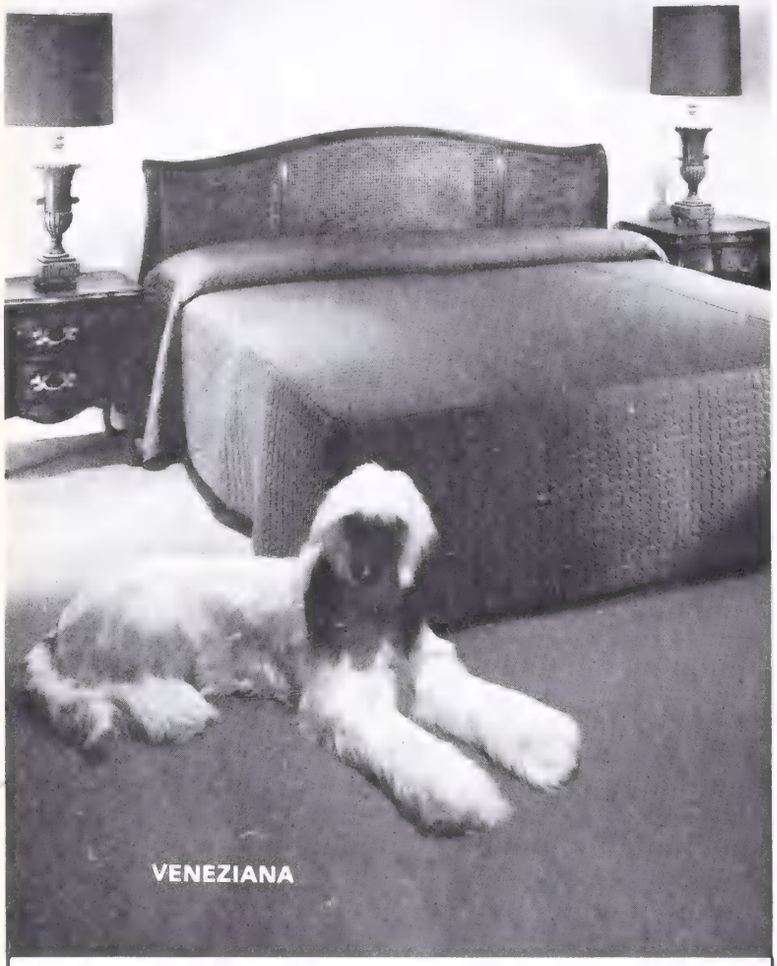
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By Epsie Kinard

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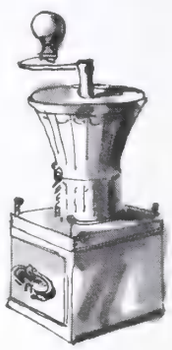


Who'll salvage useful pieces from a damaged tapestry?

The Cleveland reader would be inspired by the elegant acces sories Mrs. Katy Maty, 369 E. 62nd St., N.Y.C. 10022, create from salvageable areas of fire-damaged Aubussons or fron Flemish tapestries sheared of their borders to reduce size. Thi expert at needlework restorations combines these fragment she picks up with dyed-to-match velvets and guimpes, antiqu brocades and silks to create Renaissance-rich Aubusson screens Florentine petit point pillows, desk and jewelry boxes, port folios and bookmarks.

Who will mail rare coffees?

From Yemen, Kenya, Java, Brazil, Colombia, Hawaii and other coffee regions, 100-pound burlap bags tumble into the warehouse of Paprikas Weiss, 1546 Second Ave., N.Y.C. 10028. Coffee goes out the same day the order comes in from buffs like our Dallas reader: in the bean, green or roasted, in one of eight grinds, in a connoisseur's blend or perhaps as hard-to-get chicory. The price is $1.98 per pound, postage extra.



THOMAS LA MORTE

Who replaces rusted crystal chandelier pins?

This Duluth reader can save her antique prisms and teardrop from falling and breaking by replacing the disintegratin wire pins (hooks). Gem Monogram and Cut Glass Corp 623 Broadway, N.Y.C. 10012, supplies malleable brass or silve wire pins, $^3/_4$ inch to two inches long, at $1 for 100. This sho also replaces broken or lost prisms and other crystals. Sen whole or broken crystal for matching.

Must I throw away a pile of rock-hard paint brushes?

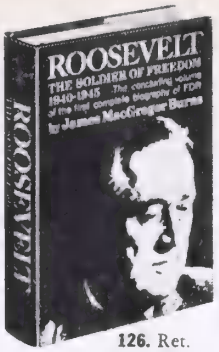
The Boston reader with a hoard of 20 brushes, many wit fine boar bristles but all as hard as a rock formation, ca send them to Strauss Paint Brush Laundry, 5824 Broadway N.Y.C. 10463. This firm has reconditioned brushes for every thing from stenciling a Hitchcock chair to painting a Metropol tan Opera set. After old paint is removed by solvents, spray and softeners, hollow bristles are recharged with fats to restor life, luster and springiness. The price, based on brush size, i 70 cents per inch, with a minimum of 70 cents per brush.



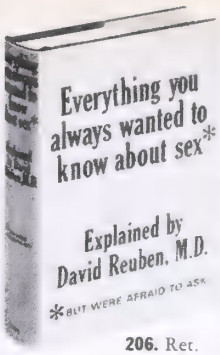
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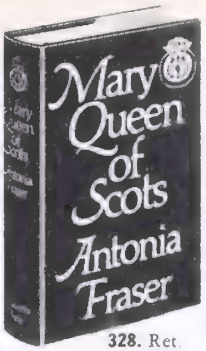
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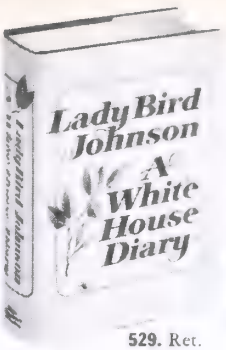
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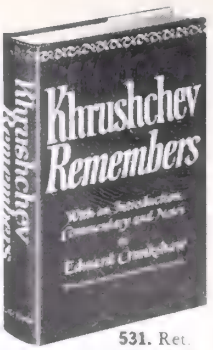
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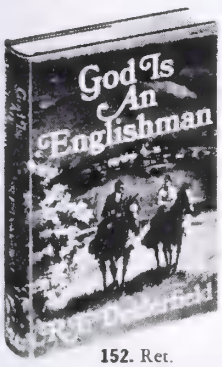
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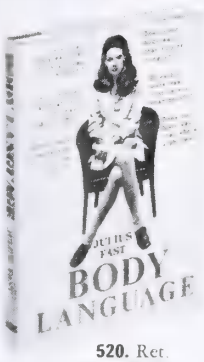
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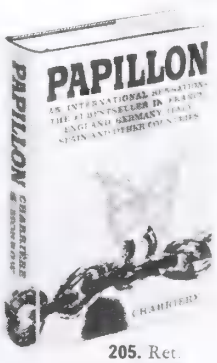
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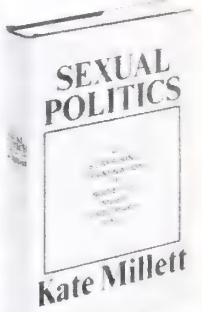
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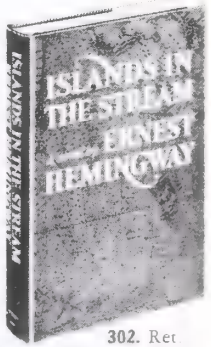
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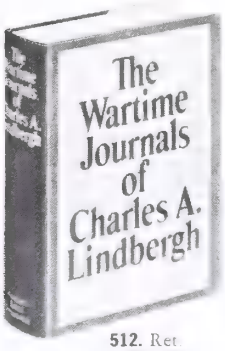
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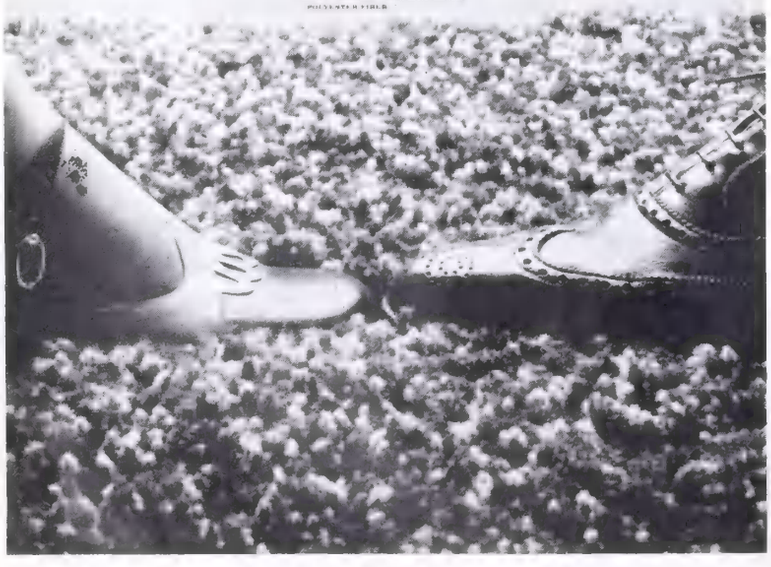
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PERSPECTIVES

By John F
Ingerso

About our cover house: these people made it happ



1. Designer Roger Rasbach **2.** *Glenn McM (left) and Adrian Kachel, principals, Westchester Corp.* **3.** *Mrs. Rollin Waymire, Westchester's Vice-President for Residenti Construction* **4.** *Land Planner Vernon Her* **5.** *Decorator LaWayne Alexander, Sunila Furniture Co.* **6.** *Co/Data Corp. principal (left to right) Howard Eichen, President; Richard Mannheimer, Vice-President; Jos deCoster, Production Manager* **7.** *John Zaccaro, President, Modular Dimensions.*

A young electrical engineer, transferred to Cleveland last fall, complained to a housing subdivision salesman, "Isn't there a house anywhere that we can afford?"

The engineer, his wife and two small children weren't the first family who grumbled to the salesman. Nor is the problem limited to Cleveland suburbs. In every major metropolitan area in the nation, homes in the middle range, from $20,000 to $50,000, are, in many cases, discouragingly overpriced.

You wouldn't be the fi you wondered whether *anyo* the other side of the bu fence was concerned about prices. They are. In fact, th majority of builders, archi planners and suppliers would nothing better than to lower prices. Among the people who were involved in des and building our cover there isn't one who was not ly committed to lowering struction costs. Why? H they believed it could be Because [Continued on pa

These are the best kitchen appliances you can buy. Even if the computer didn't say so.

If these appliances look familiar, that's because you've seen them in the Computer House featured in this magazine. They're kitchen basics. And we think they're the best you can buy. From General Electric, of course.



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that does more than make ten delicious cups of coffee in minutes. It thoughtfully comes with a special hot water setting for making bouillon or tea. Made of neat, durable stainless steel.

A blender
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A can opener
that does more than open cans. It's a handy knife sharpener as well. Comes apart for easy cleaning.

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PERSPECTIVES

Continued

they honestly felt the American public deserved a better house for less money. And, quite candidly, because a better-priced house sells faster.

Cutting costs in a complicated and highly competitive house market is about as easy as finding a dozen worn pennies in a football field of wet mud. But the energies and combined talents of this group brought it off, as demonstrated by the house shown on pages 45 to 55. Here is some background on the group:

(1) *Roger Rasbach.* An architectural designer based in Houston, Rasbach's residential work reaches as far west as Honolulu, as far east as France. A Rasbach-designed house first appeared in House Beautiful as the "Good Living House" in March, 1952. Through the years, several other homes that began on his drawing board have been in the magazine, including his own house, published last March.

Rasbach studied architecture at Pasadena College after World War II and began his practice in the Los Angeles area. On the strength of a particularly large contract, he moved his offices to San Antonio in 1950, and in 1965 he moved to Houston, a more metropolitan center. Though born in California, Rasbach, a tall, heavy-set man, seems to fit the image of a Texan more than that of a Los Angeleno. He has two sons on the threshhold of their teenage years.

(2) *Glenn McMillan* and *Adrian Kachel.* Partners and principals in the Westchester Corp., McMillan and Kachel are firmly grounded in the business of building.

McMillan's father ran a successful construction company, and after graduating from the University of Houston with a business degree, McMillan joined the family firm. No desk job, though. His father put him out in the field to learn construction from the ground up.

Kachel's bent at the University of Houston was electrical engineering. But he spent his first six years out of college selling building materials. It was through this job that he met McMillan, and in 1955 he joined the firm. Westchester, a member of the Greater Houston Builders Association, is considered one of the top home building firms in the area.

Kachel is the father of three girls, and McMillan has four sons and two daughters. Both men are avid hunters, love to fish, play a good game of golf and, when things bear down on them, take to the skies. Both are licensed flyers.

(3) *Rollin Waymire.* The girls of Women's Lib would be proud of Mrs. Waymire, although it's likely she hasn't had time to give the movement that much thought. She does her job, is happy at it, is respected by the people who work for her and leads an active family life.

Yet, she has achieved a firm foothold in a man's world—residential construction. And she has done it in Texas, where the rigid pioneer-day concepts of male and female roles are still relatively fresh.

Mrs. Waymire attributes her success to Adrian Kachel, for whom she began as a secretary 14 years ago, and to her husband. "Adrian is one of those rare men who doesn't penalize you for being a woman, and my husband is most understanding, a very big man. As a result, I've been permitted to move up as fast and as far as I can," she says.

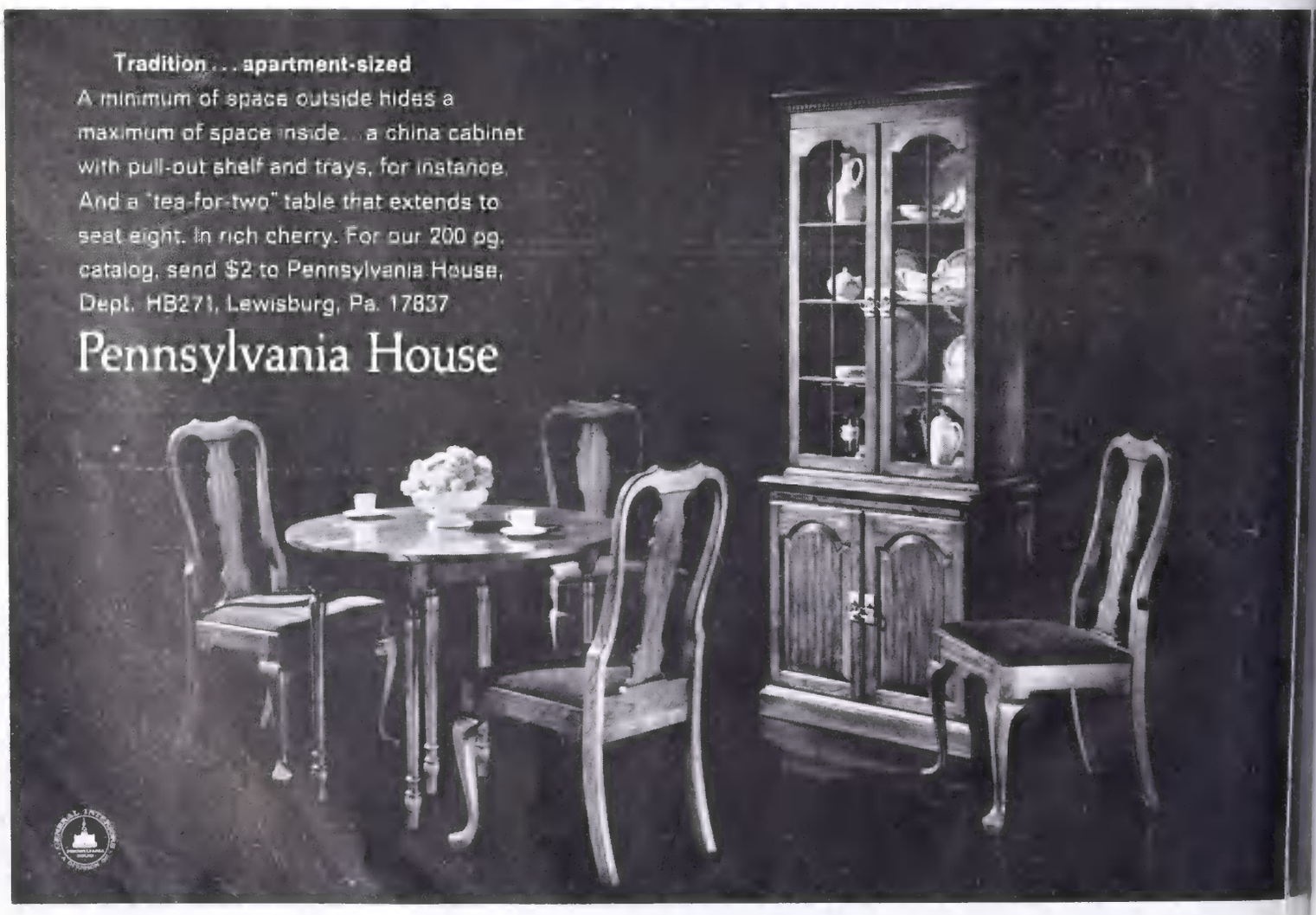
Admitting she didn't know the first thing about reading a blueprint when she began, Mrs. Waymire explains that answering calls and letters from owners, buyers, agents, sub-contractors and others in the business taught her the terms and their application.

"Through the years, I can think of only two sub-contractors who refused to work for us because I'm a woman. Working for me in the company now are the general superintendent, Jim Brown (who was really the man in charge of building the 'Computer House'), and three other superintendents, plus their crews." She is officially vice-president in charge of residential construction at Westchester and general manager of Adrian Kachel Builder, Inc., a subsidiary of Westchester.

Rollin Waymire and her husband, a paving contractor, have between them five daughters, three sons and eight grandchildren. Three of their children are still living at home.

(4) *Vernon Henry.* "We must stop wasting our land and begin putting it to better use for people," Henry said recently. This is the kind of dedication that lies beneath the genial, outgoing personality of this land planner with a purpose.

[Continued]



ERSPECTIVES

ued

y graduated from Texas in 1957 with a B.S. in ecture and in 1958 from iversity of Houston with a or of Architecture (the lent of a master's degree). ghout his studies, he con- ed on land planning.

first post was with the city ston, where he became sen- anner in charge of ad- planning. In 1964, he to the Houston firm of is Taylor, as a partner in of planning. Finally, in ıry, 1967, Henry opened his rm, Vernon Henry Asso- which handles both plan- ıd landscape architecture.

ry was elected president ar of the Gulf Southwest r of the American Insti- Planners. His wife is an ct, presently an associate audill, Rowlett & Scott in ın.

LaVayne Alexander. An and interior designer. La- Alexander probably more about nails than any- the Westchester staff. He innovative producer of the ulptures in the living room ıe front courtyard of the ıuter House." Included in art pieces are cut nails, nails, wire nails, brads, shank nails, sheet metal and many more, in many nd finishes. In addition, of . Alexander and House ful Decorating Editor Les- rundy were the moving behind the interior styling house.

xander graduated from Christian University and aduate work at the Chicago l of Interior Decoration the American Institute of ıes in New York. His paint- ıang in private collections ghout the United States and exico City, and he was re- elected vice-president of ıuston Art League.

Howard Eichen, Richard heimer, Joseph DeCoster. n, president of Co/Data, is an responsible for the con- ehind this computer firm.

Always an innovative person, Eichen at 17 won a scholarship in the Fisher Body Division's annual design competition. This was 1948, and Eichen applied the money to an industrial design course at the Los Angeles Art Center School of Design.

After a term in the U. S. Navy, he became a design consultant for architectural and building firms in Southern California. From this grew Development Coordinators, a company that packaged the design and marketing aspects of light residential construction. And in 1968, Eichen started Co/Data, making Development Coordinators a subsidiary.

His wife, an interior decorator, is the principal of Carole Eichen Interiors. They have a son, 13, and a daughter, 16.

Mannheimer graduated from Iowa State in 1948 with honors in electrical engineering and worked with Hughes Aircraft in Culver City, California. He joined Co/Data in June, 1969. He is married and has a daughter who is a college freshman and a son, 13. He is an enthusiastic ham radio operator, avid golfer and painter.

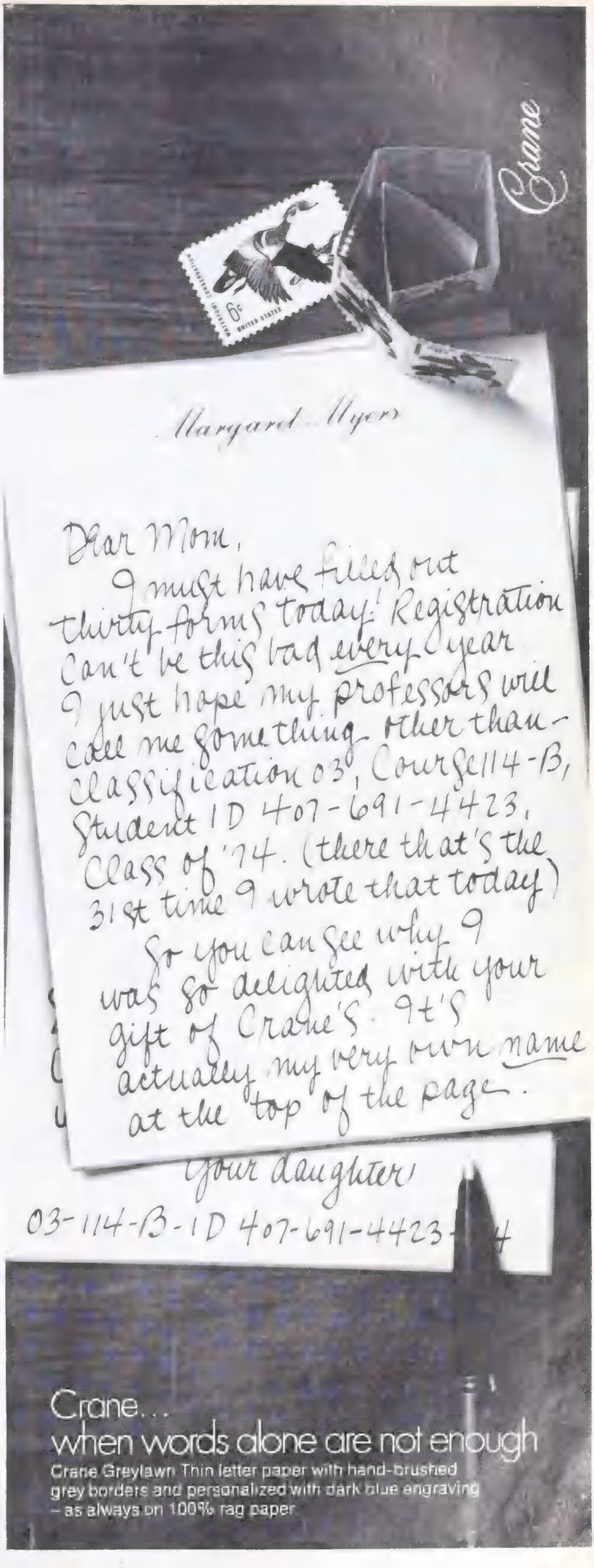
DeCoster trained as an architectural draftsman and is an expert in all phases of construction. He has three children, ranging in age from 11 to 15, and his outside interests include water skiing and motorboat racing.

(7) *John Zaccaro.* A pioneer in the development of the polyurethane industry, Zaccaro has a B.S. in science from Springfield College, Springfield, Mass.

In 1961, he moved into his first executive post, as director of marketing for the Underlay Division of Califoam Corp. of America, in Los Angeles. He later became president of Home Interiors, Ltd., also of Los Angeles, and in January, 1969, was among the prime movers in the formation of Modular Concepts, Inc., the forerunner of Modular Dimensions, Inc.

Zaccaro is married, has two daughters, ages 7 and 11, lives outside Los Angeles and is an enthusiastic Sunday sailor. ■

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EVERYTHING'S GOING FOR Southern California

CHECKPOINT FOR TRAVELERS

By Betty Robinson

Take a British "Antiques Safari" to see, learn about and buy antiques in England. Several 15-day tours have been created by Cahill-Laughlin via BOAC. First you fly to London for a few days. Then, following an itinerary prepared by *Antiques in Britain*, drive through the English countryside visiting places such as Blenheim Palace and the potteries in the Wye Valley, where English pottery and porcelain have been manufactured since the 18th century —antique-hunting as you go. You stay in Trust Houses, often charming inns. An "Open to View" ticket admits you to more than 400 of Britain's attractions such as Shakespeare's birthplace, Hampton Court Palace, dozens of castles, great mansions and museums. To make things easier, the shipping of purchases, from a teacup to an armoire, is taken care of by BOAC. Box 1.

New resort on St. Maarten

St. Maarten (or St. Martin) has two personalities—Dutch and French—marvelous beaches, balmy air and now a brand new resort on Mullet Bay with a half-mile curve of unspoiled beach. A subtly luxurious decor lends itself to informal living and relaxation. The swimming pool has a broad sun deck overlooking the sea, and the three restaurants take full advantage of the sea and scenery, as do the bars, one of which is right on the beach. When not swimming, fishing, sailing, you can try a game of tennis or go into Phillipsburg (Dutch) and Marigot (French) to explore and do freeport shopping or visit offshore Saba. At night, there is dancing or you can try your luck in the Casino. The two-story buildings contain 208 rooms built around flower-filled courtyards; the suites have lanais. Box 2.

Go camping in Europe

Now you can fly to Amsterdam (via KLM, pick up a Volkswagen Campmobile and go camping for two or three weeks. The Campmobile is completely equipped: tent with accessories, sleeping bags, blankets, air mattresses, stove, cooking utensils and a guide book listing thousands of campsites in Europe. You are met in Amsterdam by a representative who will help you plan an itinerary to fit your time. In three weeks you can comfortably drive as far as Rome, stopping at places such as Geneva, Heidelberg, Florence. A three-week tour can be as little as $405, airfare and Campmobile included; two weeks for $365. Departures start in May. Box 3.

A good checklist for travelers

A 32-page, illustrated booklet describing a multitude of items you can order to make a trip more comfortable is available in a new edition—Travelers' Checklist. There are various types of handbags, luggage, travel clocks, money belts, folding umbrellas and raincoats. One ingenious item is a hand-steamer that whisks away wrinkles. There are six pages of electrical items: a two-way mini-transformer that converts voltage around the world, an adaptor plug kit and an international coffee maker and iron. Also included are travel books that are very helpful to planning a trip, among them *Fielding's Travel Guide to Europe* and Frances Koltun's *The Intelligent Woman Traveler*. Check box 4.

Southern California

February and March are delightful months in Southern California. The dry subtropical climate is in the high 60s during sunny days and you can really enjoy the sun and being outdoors. You will find many things to do and see. Horse racing goes on regularly at Santa Anita, skiing in the nearby mountains, golf tournaments such as the Bob Hope Desert Classic in Palm Springs this month. With or without the children, Disneyland is still a must visit, as are fantastic Busch Gardens near Van Nuys. Southern California Visitors Council publishes a list of happenings and a "Winter Fun Guide" that takes you through March. Box 5.

Return this coupon to Betty Robinson, House Beautiful, 717 Fifth Avenue, New York, N.Y. 10022.

Please send the following: (booklets not available after 5-31-71)

- ☐ 1. British Antiques Safari
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Antiques, ghosts or autos

This antiques safari through gentlest Albion is masterminded by Tony Keniston, a young man who heads Keniston International, an English outfit specializing in personal-service, personal-interest travel, including such esoterica as Ghost Hunting, Witch Hunting, Vintage Car Hunting. Collaborating are BOAC, on whose VC-10s one flies the Atlantic, Avis, whose cars get into the act, and the Trust House Forte Hotels, at whose varied inns, hotels and motels one puts up (and an astonishing gamut of lodgings they can be—quaint old lath-and-plaster coaching stops, Edwardian resorts, glass-box modern motor lodges and such London landmarks as the Hyde Park, Grosvenor House and Brown's).

Tours are designed to take 15 days, generally looping northwest from London, through the Cotswolds and the Wye Valley, which is England's pottery country, to the spa town of Harrogate and the cathedral towns of York and Lincoln, then back to London via East Anglia with an inevitable stop at Woburn Abbey. Here the Duke and Duchess of Bedford have turned ancestral stables into an antiques market for 50 dealers, and avid hunters can often get in on an auction. Meantime, as icing on the cake, there is plenty of historic sightseeing along the way.

"Open to View," a comprehe sive ticket of admission to ma estates and museums, is furnish as part of the antiquer's bac ground material, along with compendium of Britain's antiq shops, maps and other pertinen to the great chase. The itiner ies have been tailored by the e torial staff of *Antiques in Brita* Travelers are met by Kenist hostesses, who know a thing two about antiques and can of advice on where to go to fi whatever is your own quarry

If you opt to start hunting London, visit the treasure-lad citadels of Sotheby's and Ch tie's auction rooms, and prep yourself for the chase with m seum visits and a look in Portobello Road (not as gr shakes as it used to be, in opinion, but still worth seein In any case, personal attention yours, whether you're a dev collector, a dilettante or just for the fun of sightseeing.

Choice of arrangements coul be more flexible. You can, for ample, follow a set 15-day itin ary in a drive-yourself car (so thing of a bargain phenomen if there are four of you in the – $225 each plus air fare—l and breakfast included). Or may drive yourself, making your own itinerary as you along. You can be escorted i chauffeur-driven car, in an A tin, a Daimler or, the ultimate appropriateness and posh, in vintage Rolls Royce, prices n urally ascending with the luxe conveyance and accommodati (The Rolls caper would st you about $850 plus air fa

Or, if togetherness is y dish, you might even gathe group of 40 kindred hunters make the trip by bus, a ploy t reduces costs drastically if can stand such competition.

Start at Windsor Castle

We can report with some en siasm on this antiques quest cause we took a five-day san during the last week of Octo past—a dash, to be sure, bu rewarding appetite-whetter. diary began in Windsor, wh we jumped feet first into old E land. The royal ensign flew o the castle, chimes rang out quarter hours, and every so o the skirl of bagpipes saluted Queen in weekend residence. put up at the Castle (Continu



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Ideal range for the versatile and adventurous cook. Lets you experiment with new dishes you wouldn't try on an ordinary range. New Dialite controls and infinite heat selection top elements let you select the desired amount of heat for excellent cooking results. Big 25" oven with Hide 'N See Visualite oven door. Continuous-clean oven cleans itself while you cook. Clock/timer starts and stops oven automatically . . . starts the coffee perking before you even get up in the morning. Tappan Vari-broil permits you to broil at any desired temperature. Optional rotisserie kit. Plug-out top elements, removable spillover bowls. Porcelain top lifts and locks into place for easy cleaning underneath. Oven door lifts off for thorough cleaning around the frame and hinges. Also available with self-cleaning oven. Avocado, Harvest Gold, Coppertone or White.

Tappan Electra 800—Gallery Series

A range designed for the American way of life. In households where the dinner hour is only casually observed, the gallery warming shelf is indispensable. Keeps meals at serving temperature for latecomers and delayed meals. Oven with automatic clock control and self-cleaning feature—necessities for women with family, community and professional responsibilities. And nothing else cooks like a Tappan! Infinite heat selection top elements provide perfect control for everything, from delicate sauces to boiling water. Big 25" wide oven. Glass door shield permits a visualite window in the oven door of this self-cleaning oven. Also gives you a cooler oven door during baking, broiling and self-cleaning. Waist-high broiler with porcelain pan, chrome insert. Optional rotisserie kit. Surface cleanup is easy with elements that plug out, spillover bowls that clean in the oven during self-clean cycle, and Lift 'N Lock top for wiping spills underneath. Also comes in continuous clean. In Avocado, Harvest Gold, Coppertone and White.

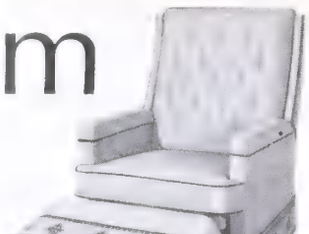
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The magnificent impostors, Mayfair by Berkline.



TRAVEL

Continued

Hotel, which tips its architectural hat at all eras from the 17th-century to no-nonsense motel modern. (You make your own tea in the bedroom and an electric gadget in the hall shines your shoes.)

Our shining moment of grandeur arrived when we climbed up into a yellow Rolls Royce circa 1930 and as much as stopped traffic on Windsor High Street. Instant grande dame, that was us, seized with the urge to bow regally to the crowd way down there on the streets. How we wished we'd been wearing a monumental hat and could salute our admirers with a white-gloved hand! Our chauffeur, of course, was capped, Prussian-collared, gauntleted and gaitered, and right out of a vintage movie.

En route to the antique shops of Amersham, we managed stop-offs at Runnymede, the Kennedy memorial, the rose-gardened church at Stoke Poges and at Burnham Beeches. In Amersham we lunched on roast goose at the Crown, a black-timbered 17th-century inn with a pewter collection all its own. (Real old pewter is a big prize these days, tends to be "pricey," as the British put it.) Next stop, Boxwood Antiques, the omnium gatherum shop of Miss Peggy Peyton-Jones, hidden in the green woods near Wendover, last place in the world you'd expect a trove of Georgian knife boxes, Imari plates, silver rattles and oddments ad infinitum. Then to change the pace, a visit to the Quaker Meeting House in Jordans, where William Penn came from and returned to, and there's a barn built of timbers from the Mayflower.

Through the countryside

Next day, in the interest of time and speed we took reluctant leave of the Rolls, switched to an Austin and headed north. First stop on the antiques circuit—Henley-on-Thames, a virtual plumcake of good shops in an area where the locals themselves are well-heeled and knowledgeable, which means that quality is high. One of the best is owned, surprisingly, by an American, Mrs. Brooke Reichhold, who evinces a good eye for such currently voguish prizes as old silk patchwork, chemical equipment and topnotch furniture.

On to Dorchester, a charming thatched-roof town, and the side-by-side shops of Mrs. Joyce Chick (we liked her prices on china and silver) and the Eversley Galleries (fine finds in fireplace brasses and metal garden furnishings). Passed up Dorchester's famous abbey, but stopped at Bradon at Sir Winston Churchill's grave. Lunched happily at the Bear in Westover, practically at the gates of Blenheim Castle, Sir Winston's birthplace, which we just had to visit because its china collections are fabulous.

Names to remember

Off then, through the Cotswolds and the honey-gray stone towns with such tempting names as Chipping Norton and Moreton-in-Marsh (Charles I stopped here at the White Hart Inn; serious antiquers stop here at George S. Bolan's to find 18th-century furniture one dreams about). Broadway next—and no wonder a rich American once tried to buy the whole golden, mullion-windowed town to take home with him. It's bedlam in summer, we're told (close to Stratford and the Shakespeare Theatre), but on a sunny autumn afternoon, it's sheer serenity. No one can tell us that Tudor ladies don't ghost-walk the brick paths of the yew garden behind the treasure house of H.W. Keil—two Tudor houses joined to showcase connoisseur collections of 17th- and 18th-century oak, from coffin benches to courtly cupboards—a shop not to be missed. Would you believe Wyre Piddle? We do. We passed through it, the world of the Tudors dropped away, and there we were for the night at the glassy space-age Post House at Newcastle-under-Lyme in potteries country. The porcelain museum here is worth any antiquer's visit.

Next day through Stoke-on-Trent, Leek and the industrial part of England drearily and rightly called the Black Country. But suddenly came the marvel of the Peak District, which so few foreigners outside of hikers and spelunkers ever see—high land top of the world, with curious jagged rock formations and vast vistas of green barrenness, wildly beautiful. Here, too, in a loop quick-or-you'll-miss-it town called Monyash, sure enough, an antique shop and its knowledgeable mistress, Mrs. Robinson, who has a special eye for lustreware. Then to Bakewell to lunch at the Rutland Arms with a Bakewell tart for dessert. Then an unforgettable visit with Maurice Gold-stone, red-bearded, scholarly collector and dealer in Tudor oak. He keeps shop and lives in a rambling 16th-century Tudor cl[illegible]clave, plaster and [Continued]

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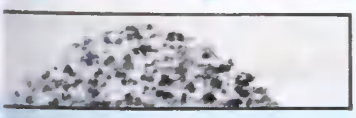
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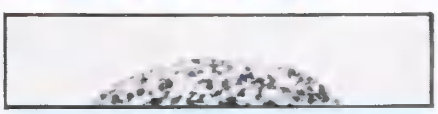
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TRAVEL

[Continued]

lath, and furnished in a treasury of oak, pewter, crewel and India rugs as if Old Bess were still enthroned. His warehouse is the old city hall, rife with the history of Sir John Manners and Dorothy Vernon of Haddon Hall. That romantic mansion is nearby, and Hardwick Hall, were Bess of Hardwick held forth is not far. Both are open to the public.

We spent the night at the Cairn Hotel in the spa town of Harrogate, and felt right back in the mannerly tea-and-crumpet Victorian life most Americans expect the English to lead—except that they don't. Harrogate, substantial, sedate, parked and gardened to the nines, still maintains its Regency baths, and sulphur spring water is drunk in the public park. A lovely hold-out against tense modernity, it's loaded with antique shops.

Never on Wednesday

In the morning en route to York, a stop in Knaresborough to investigate the copper and brass gleaming through the windows of Dennis Lee's 17th-century shophouse, a national monument in itself. Next, through the ancient gates of York to visit York Minster. It's undergoing major repair, but the huge 13th-century Jesse window can be seen (bring opera glasses) and there are marvelous embroideries in the chapter house. Discovery: York is major hunting ground for antiquers, but shops close tight on Wednesday afternoon. Alan Robertson, whose specialty is furniture, let us in. In the spring he'll open shop in a Georgian mansion in Boroughbridge with a good stock of stripped pine country furniture—very much in demand these days by the English young. Window shopping indicated that W.F. Greenwood and Henry Hardcastle would be worth a browse.

You think you will never find Gringley-on-the-Hill, but it is there, and so is Mrs. Pillmoss and a choice china collection in a shop converted from an old chapel, where we lost our heart to a bargain in Caughley we couldn't afford.

Our digs for the night in Lincoln—the Eastgate Hotel opposite the magnificence of the Cathedral. Externally, it's an affront to the landscape. Inside, it works like a modern charm, purveys Lincolnshire's white potatoes and pheasant in season.

On the last lap to London, just before the fascinating, offbeat little antique town of Bourne, we stopped at The Mill, a vast barn of a place which Mr. and Mrs Tom Jones have crammed wit the kind of olla podrida that doe an antiquer's heart good. W came away with a piece of Ima (Japanese collectors are scourin the world for this, hoping to g it back where it started from and the piquant news from Mr Jones that gypsies are avid co lectors of Crown Derby, loadin their caravans with this symbo of wealth.

History or antiques

The town of Stamford, is a tre sury of English architectu from pre-Norman through ear 19th-century (Inigo Jones live nearby) with an old coachin inn. The George of Stamfor that has to be visited whether not you're hungry. It's built the ruins of a 14th-century mo astery and has a cobbled cou yard Dickens could have made and a walk-in fireplace to ta your tea by. Here, if you can be to choose between chasing h tory and antiques, a shop to sa ple is Scotney & Son's Old Cry across from the 12th-centu St. Marys' church. The baseme of this 16th-century building is old crypt indeed, the upper flo a cache of period furniture a choice old china. (Re china: C sad discovery en route—our vorite Rockingham castle p tiche-burners are scarce, pric and often faked, but th homely Staffordshire spani seem in never-ending supply.)

Cambridge, the Cam, the w mannered bustle of a univers town and a hundred tempt sights (and antique shops) hadn't time to see came next. stopped briefly at C.P. Sto bridge on Kings Parade, a f gatherum of good furniture (h about a rosewood davenport, the English call a small desk prints, silver, Victorian jewe and, to top it off, one of greatest stuffed white owls ever laid eyes on.

London, the Hyde Park H with the park at our window—l our brief countryside sampl was over. But there's all of L don to canvass. Our conclusio as sheer sugar-coated educat an antiques safari is worth ev moment if you never buy as m as a salt spoon. Shipping chases home, by the way, easily arranged by such ho es as Bolton & Fairhead Ltd., & Scott Ltd., Davies, Turner & Co. Ltd., all in London. For m information: Travel Departm House Beautiful, 717 Fifth A enue, New York, N.Y. 10022 ■

hen Jim went off to college, I felt I wasn't losing a son, as gaining an extra room."

s silly to take up a whole room just for a bed and pop art posters.
pecially when I'd always wanted a den.
ie first thing I bought was a Hide-A-Bed® sofa.
d for Jim when he's home on vacation—a beautiful or us when he's not.)
was such fun to shop for. I hadn't furnished a from scratch for years. At first I wasn't sure how ted to do it. Colonial? Antique-y? Traditional? ions had all the styles. And hundreds of fabrics. er liked a chintz print, and they said they'd n-quilt it for me. But then I thought...well, it *is* room. So I decided to keep it modern and line. And I chose this big bold sofa to do it.

A Hide-A-Bed sofa is perfect for any room. (I used it to convert a bedroom to a den. *You* could use it to convert your den to a bedroom—with a hidden bed for overnight guests.)

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New ways to face the city air
Editor: Seton Lindsay

BEAUTY & THE BATH



Cosmetics have always reflected our concern for beaut And now they reflect, too, our concern for nature, as more ar more people look anew at the beauty and health benefits natu offers and look for new ways to fight the bad effects pollutio has on our skin. Natural ingredients have invaded our eati conscience. Health food stores give us wheat germ and o ganic-food diets. And the familiar names at the grocery sto —cucumber, strawberry, egg, lemon—are now just as comm at the cosmetic counter. Here are a few special new products whet your cosmetic appetite.

Eleven Oils from John Robert Powers uses a base deriv from the natural oils of coconut, avocado, apricot, olive, s ame and wheat germ to lubricate face and body. Or there Elizabeth Arden's Moisture Shield, a daytime lotion made u of wheat germ oil and purcellin, a substance derived from t oil that protects a duck's feathers. This helps maintain yo moisture balance, despite the drying effects of polluted air.

To fight against the dirt and soot that clog pores, Masq Alga tightens and protects the skin. Inspired by the sea, th facial mask is made principally from sea algae, with a pin of mineral salts and albumen.

General Medical Co. has approached the problem anoth way. Believing that many cleansers wash away the skin's n ural pH barrier against harsh elements in the environment they wash away the dirt, it has developed a new cleanser an new moisturizer to restore that barrier. Both are non-irrit ing and hypo-allergenic. And Max Factor has created a Sw ish Formula Facial Treatment Collection that includes seve items to protect a woman's skin against pollution. The Sk Guardians include a cleansing lotion, washing grains, sk toner, moisture lotion, facial mask and cream.

Polluted air is hard on eyes as well as skin. Neutrogen Smog Soothers help comfort your smog- and pollution-e hausted eyes. The eye masks are saturated with cooling freshers to take away the sting and the redness.

And finally, Estée Lauder's look of good health is Fresh Makeup Base. Its colors are designed to make you look as you just stepped in from a jaunt in the country. Or, if all e fails, you can always go take that jaunt out into the country

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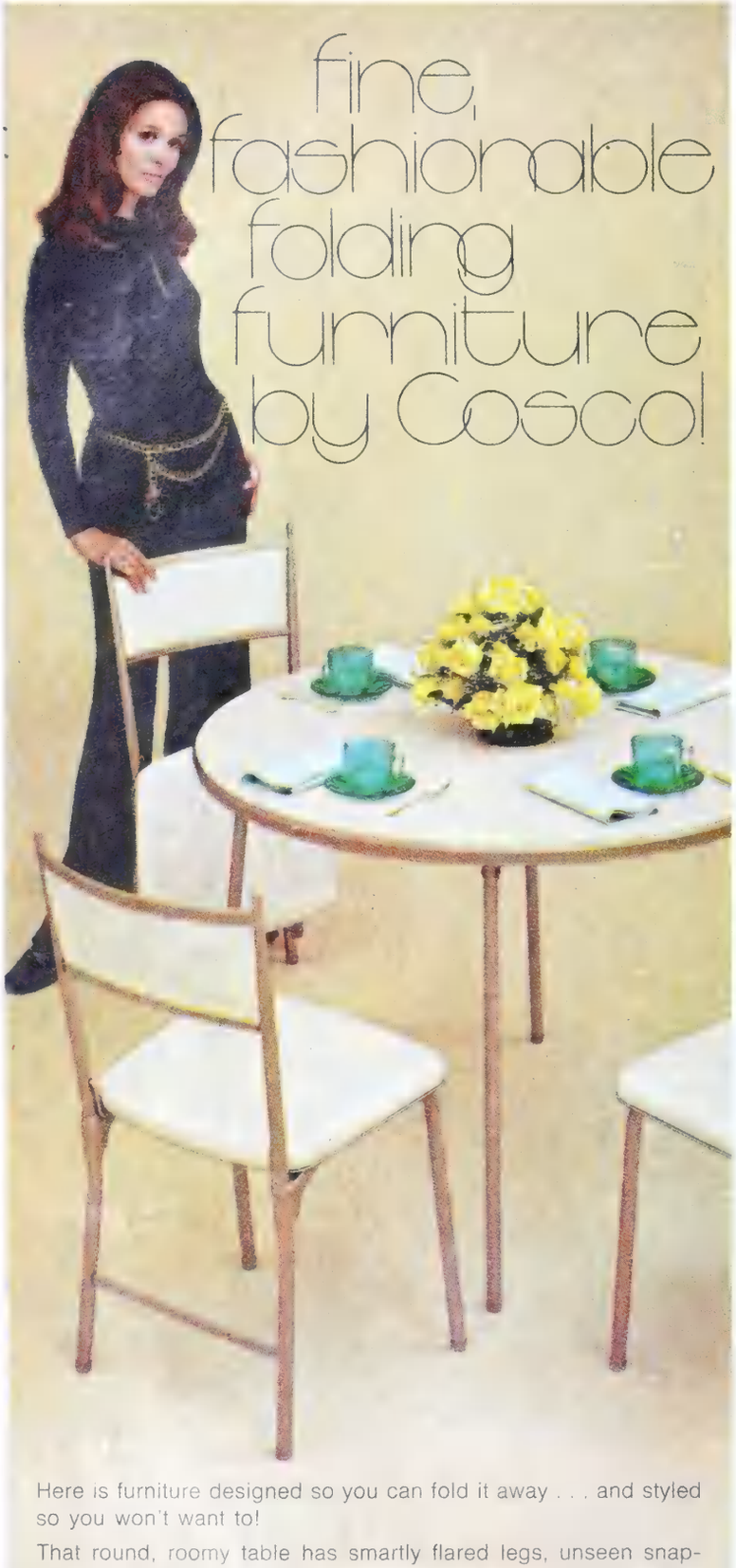
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1. Pillbox by Lo Mueller, Rhode School of Design in top section, hi one end. 2. Stan penser by Amy ham, Tyler Sch Art, has inlaid s tubes and rods. tainer with cast set with amethys tals, by Jill Slos School of the Museum of Fine 4. Coffee pot by Newman, RISD, ally simple, yet

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The new Delta Fjord looks like a two-handled faucet, works like a single handle faucet, and makes your bathroom look like a million.

Today's bathroom has become an integral part of the elegance-at-home movement. Today it's treated like any other room in your home. As a room that reflects your spirit. A room that demonstrates your flair and taste; a room that states your own personal style. The new Delta Fjord is very much a part of this movement. It comes in tasteful decorator finishes to fit any theme: chrome, brushed chrome, bright gold, or satin gold. And there are models for the basin, tub and shower.

Look closer at those two handles on the new Delta Fjord.

You're in for a pleasant surprise. The one on the left is mainly there for beauty's sake. For symmetrical elegance. It merely works the drain. The handle on the right is the real worker. One flip of the wrist turns it on or off, controls the temperature and the volume. Which means you get two handled magnificence, but single handled control, beautifully. The Delta Fjord is really a very posh *single* handle faucet, just like the regular single handle faucet in so many kitchens. And the *reason* you've seen it in so many kitchens, is because it's a *better* faucet.

The simple reason the new Delta Fjord is better is because it's simpler.

The Delta Fjord is **mechanically** simpler. There's just **one** moving part in the whole shebang, two handles and all. Fewer moving parts mean less maintenance. And less maintenance means longer, more rugged use.

Let Delta bring your bathroom into the present. Get the new Delta Fjord from your architect, plumber, or plumbing contractor.

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By John H. Ingersoll

IDEAS TO BUILD ON

iere are apartment dwellers io know more about the move- ents of the family upstairs than out their own clan. They would the first to agree that noise oming through apartment floors n range from mildly annoying maddening.

Gratefully, another product has me along to help dampen such unds. The name is Hartco Wood oam-Tile, and it's an attractive rquet wood tile with an ⅛-inch osed cell foam backing. While certainly isn't guaranteed to op noise, the flooring—along th other good sound control easures—goes a long way to- ard muffling unwanted sounds om floors above. It's also rather easant to walk on.

While the maker, Tibbals ooring Co., Oneida, Tenn., sells e tile primarily to apartment ilders, a company spokesman id the product was available r apartment remodeling. Unin- alled cost runs between 45 and 55 cents a square foot. A new Foam-Tile floor could improve your relations with neighbors downstairs. (Or you could send some to the neighbors *upstairs.*)

Against noise pollution

"They settled down on the patio under a clear summer sky for an evening's repose, broken only by the sound of crickets and the gushing whine of their neighbor's air conditioning condenser."

So it goes in many suburban homes. On Jan. 1 of this year, the Air Conditioning and Refrigeration Institute began a program of certifying sound levels in a determined effort to wipe out the noisy-neighbor image some cooling condensers have produced. "Certified" units will carry an ARI seal and the sound rating number. Most units will have ratings within the range of 15 to 25. (Explanation: 15 means unusually silent; 25 means somewhat noisy; 26 and up indicates increasing sound pollution.) A lack of any ARI seal is good cause to double check. Nearly all the quality producers in the business are members.

Soft enough to sleep on

Sleeping on a vinyl floor probably hasn't been uppermost in your mind, but it's likely you could be comfortable catching 40 winks on Congoleum's new Monogram cushioned vinyl flooring. The material is over ¼ inch thick, 3/16 inch of which is cushion. Topping off the cushion is the company's Shinyl Vinyl finish, a special surface treatment on the vinyl that is said to eliminate waxing. (See "Ideas," September, 1969).

There are presently two styles available. A wood and natural slate design, called Villager, is offered in five sets of matching tones. Camarillo, a Spanish tile replica, is available in six shades. Cost is about $12 a square yard, plus installation.

Enduring faucet

When single-handled faucets first appeared some years ago, they were promoted as dripless. Buyers discovered that the companies' claim held true far longer than for conventional washer-ringed faucets. But they found that the faucets eventually dripped. Now, American Standard reports that it has produced a single-handled faucet that is truly drip-proof.

What makes this possible, according to the company, is a ceramic cartridge valve, called Ce-Ramix, at the heart of the faucet. The cartridge produces a vacuum seal that shears water off rather than squeezing it off.

In addition to improved operation, the company has styled the new faucet pleasingly. Designed for one-hand operation, a levered disc on top of the faucet moves four ways: back to open the valve; forward to close it; left for hot water and right for cold. It even has a melodious name, Aquarian, inspired by Aquarius, the "water bearer."

And then some. . . .

• When you need to de-ice concrete pavement, use plain salt—either sodium chloride or calcium chloride. Steer clear of packaged de-icers that contain nitrate or sulphate compounds, chemicals that may damage the concrete. Good advice from the Portland Cement Association.

• Where in the world does one find a marble cleaner and polisher? There is one, and it's quite good. Look for the name Goddard's, an English import distributed here by Johnson Wax.

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Editor: MARION GOUGH □ Ecologically speaking: for the many frustrated who want to act rather than just talk about water pollution, a kit anyone can use to test water for D.O. (dissolved oxygen), a crucial destroyer of the ecological chain in water, hence a clue to pollution. "Instant D.O. Pollution Survey Kit," with materials for 15 tests (methods approved by the American Public Health Assn.), is sold by Clean Environment Surveys, Inc. of New York, to whom kit users can report their tests on local waters. These are then reviewed by environmental engineers, who see that danger signals are passed on to appropriate authorities... *caveat emptor:* up for questioning, some lately marketed devices for purifying polluted air through the generation of ozone, which in itself may create air problems... most needed everywhere: adequate research and eventual standards for environmental protection, backed up with legislation, backed up with law enforcement.

• • • About that non-smoking cruise: 67 percent of the 165 passengers returned presumably cured of nicotine addiction after 13 ashtrayless days in new environment (Caribbean) with the gentle brainwashing of psychologists; the rest, including ship's captain, cut down cigarette consumption... simultaneous with this announcement, we receive word of Eve, a new, slim cigarette for ladies from Liggett & Myers, packaged and filter-tipped in pastel Art Nouveau patterns.

OUR OWN BESTIARY

According to sources deemed reliable, the turtle is one of the 17 most frequent objects of divertissement in French households... and you can't keep a good monster down: with the apparent disappearance of the erstwhile Loch Ness tourist attraction (done in by polluted waters), a brand-new monster has reared his or her three scaly humps in Scotland's Loch Morar... on good authority: flies can't stand to be in a room with pale blue painted walls but are crazy about the color yellow... Job's comforter note: there are 55 different kinds of cockroaches in the U.S.A., but only five live indoors; for 10 cents your friendly Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., will send Leaflet 430 telling how to cope with the silent minority... now it can be told: 200 million years ago dinosaurs were residents of Roseland, N.J., their footprints lately discovered in a quarry by two astute teen-agers, Paul Olsen and Anthony Lessa, also astute enough to press for preserving the area as a park, which it will be through the generosity of Walter Kidde & Co., industrial firm. **• • • Good works: to support their local charities, a group of Cleveland women offer their services as waitresses for banquets and big luncheons... in Montclair, N.J., the Y.W.C.A., Junior League and other groups have formed Y.E.S. (Youth Employment Service), which trains teen-age students to be Hostess Helpers; for a fee, trained kids lend a no-bumbling hand to harried partygivers, setting tables, washing up, earning education money.**

CONSUMERISM

Signed, sealed, ready to go to work, a California law that requires every consumer item to be put under warranty, expressed or implied, and requires manufacturers to provide service facilities in the state and within 30 days; goods not so warranted must be conspicuously marked for sale "as is" or "with all faults"; regulation to apply to all goods manufactured and sold after March 1, 1971. The teeth: an offending manufacturer can be sued by both consumer and retailer for triple damages plus costs if warranty provisions are wilfully violated ...The Council of Better Business Bureaus, Inc., with a 58-year-old history of dealing with consumer complaints and business malpractice, announces stepped-up, expanded national services underway—increased local bureaus, toll-free phone inquiry service, establishing consumer councils, monitoring national advertising for false or misleading statements, creating a national resource center computerized to give information to local BBBs, consumers and businesses.

• • • *¿Habla usted Spanglish?* The linguistically shaded Spanish that comes out of the mouths of Puerto Riqueños—a far cry from the classic, c-lisping Castilian generally taught in universities—is now offered in courses by the New York School of Social Research for the benefit of those who want to communicate intelligibly with the increasing Spanglish-speaking U.S. population. English is devilishly hard for Spanish-speakers to master. Compare the English-speaker's problems with Finnish or Hungarian.

INTERNATIONALIA

England, Anne de Courcy reporting on what everyone's talking about: big, beautiful Germaine Greer, ex-actress, Underground member, an unlikely don at Warwick University who, toplessly, promotes her own book on Woman's Lib, *The Female Eunuch*... a new sex emporium, à la Danoise, on the Edgeware Road... the Divorce Reform Act, effective right now, allowing divorce after an "irretrievable breakdown" in marriage after five years without the other party's consent, referred to by some as Casanova's Charter... the proposed Trades Union reforms, calling for a crackdown on unofficial strikes, calling for secret ballots so that unwilling union members can't be intimidated into voting to strike (recent strike of dustmen, i.e. garbage collectors, seemingly the last straw with a public fed up with strikes) ... *Golden Hands*, a new, continued-in-our-next magazine devoted to handiwork instructions, from macramé to dressmaking... the Cordon Bleu cookery book, published in 72 parts, probably the most expensive ever... a similar spate of published-in-sections cooking lessons by England's TV cooks, Fanny and Johnny Craddock... a new book about bathrooms by Interior Designer David Hicks, who manages to make bathrooms look as urbane as living rooms... the latest "in" place—The Great American Disaster, marvelously red-and-gold corner restaurant in the Fulham Road where you can get every kind of hamburger, and nothing else... the coming-up-soon Turkey in the Straw, a restaurant devoted to nothing but turkey in its various guises from braised breasts to hash..."The Body," a fantastically moving, beautifully photographed socio-documentary film covering the human body, its behavior and functioning from conception to death.

From France, with Joan Lerrick reporting: waves are being made and all senses assailed by "librobjet," a new "book thing" by Argentine sculptor Rudolfo Krasno, a 20 by 13-inch clear plastic box holding 22 poems by Mexican Octavio Paz, printed on recherché, handmade rag paper in graphics to suit each message with tapes of the poems read in the original Spanish and French, plus a sound track of metallic echoes by Composer Edgar Canton, all packaged in white papier-mâché sculpture, to be touched, heard, read, looked at and displayed as evidence that you're with it, at about $275... the *succès fou* of the Tarzan stories, at long last translated into French for the first time and in paperback by Edition Spécial, evoking of course the latest social smart crack, *moi Tarzan, toi Jane*... the pique of restaurateurs, at sponsors of a safe-driving campaign observed that a good square French meal can be as soporific to those at the wheel as a couple of apéritifs.

From Denmark and Greta Jalk: Fisherman and Designer Jens Moller-Jensen's "gotcha" gadget—a lightweight folding aluminum, steel and cork gaff hook that opens, lands a fish, folds up to hang at the fisherman's belt—all operations requiring the use of only one hand.

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86 PROOF

House Beautiful
FEBRUARY • 1971



ALL PHOTOGRAPHS BY GEORGE DE GENNARO

THE IDEAS IN THIS HOUSE COULD CUT THE COST OF YOUR NEXT HOME

FINALLY: A HOUSE TO MATCH OUR AGE

This house in Houston, Texas, is the first true product of space-age technology applied to home construction. If built in your location, it would cost at least 12 percent less than other four-bedroom (potentially five-bedroom), three-bath houses of the same quality. It contains all the elements of good living, put there by a talented Houston designer. It takes less than 30 days to build—and is built entirely with for-sale-now materials, not experimental products. And any good builder in your area could reproduce it for you.

By JOHN INGERSOLL

To build this house: a merger of good ideas

For a moment, keep in mind:

- A computer firm in Los Angeles.
- A plywood manufacturer in New York.
- A steel producer in Pittsburgh.
- A panel maker in Los Angeles.
- An appliance company in Louisville.
- A designer in Houston.

Now add to this list over 30 more key suppliers, a talented land planner, a good decorator and a first-rate builder and wrap it up with the city administration of Houston, a management consultant, the Shell Oil Co. and House Beautiful.

And yet this group, so large, diverse, its members properly concerned with promoting their own products and services, cooperated beautifully to erect a demonstration house—on time—in Houston, Texas.

They did, and much more than that, they stirred into this mix their own individually nurtured ideas to produce a larger concept. Though the house is well-designed and easy and comfortable to live in (as you'll see on the following pages), it is this new concept that excites the building professionals. And it is this concept that could satisfy your needs for a house at a price lower than equivalent model homes available to you now.

Moreover, a good builder in your own community can put up such a house, with but two significant changes in his operation: The job will take less time and call for less labor. Both reductions save money. Together, these savings account for 90 percent of the reason this home will cost less than competing models.

Consider time first. Speculative single-family homes built conventionally in Houston now take from 120 to 150 days to complete, from the first bite of the bulldozer blade to delivery of the front-door key. Westchester Corp., the builder of this house, completed it in 36 days. And this was accomplished under trying conditions: bad weather, late shipments, damaged materials—ordinary ingredients for a first-time-anywhere house. Scheduled construction time was 23 days, and the builder is completely convinced this can be met and quite possibly cut still further.

This saving of some 90 days of construction time is reflected in costs. It precipitates a substantial cash reduction on interest for interim financing. This is money the builder borrows for construction (current rate is around 11 percent in Houston). Savings abound also in labor costs (presently about $4.50 an hour for skilled work in Houston). Normally a crew of carpenters would take at least two days to cut and nail the wall framing for this house. But since there is no wall framing, the time for that job was cut to zero. Or match a week-long stint of putting in perimeter foundations and footings against simple concrete piers for this house—finished in two days. Or the pouring, reinforcing and curing of a concrete slab (one week) compared to steel girders and joists over the piers (one day).

All of this came about for several reasons: the use of an electronic computer, selection of finished and dry materials wherever possible and a carefully pre-planned construction schedule. Taken one at a time:

The computer represents the newest and most glamorous addition to home construction. In fact, in Houston, the house is called "The Computer House." Before explaining what it does do, what it does *not* do is design the house. The designer, Roger Rasbach Associates of Houston, was totally responsible for the design. Rasbach and his staff used the computer as a tool.

For example, before beginning construction, Rasbach wanted to know the potential cost difference between using the new steel and concrete pier foundation or a poured concrete foundation or a concrete block underpinning. The computer came back with exact figures for labor and materials, in Houston. Armed with this information, Rasbach chose the steel system, because the total in-place costs were less. When an esthetic selection was needed, Rasbach had the option of going to higher-priced material if he thought the house would look better for it.

Using a computer, a designer can still make a personal selection, but he makes it on the basis of facts, not estimates, or worse, guesses.

Then, building panels—which make up the walls and roof in this house—represent quite a time saving. They take the place of conventional stud walls and roof framing, plus the insulation, ceiling, wallboard, siding and sheathing. Each panel is a "sandwich" of $\frac{3}{8}$-inch plywood inside and out (the bread), and rigid foamed polyurethane within (the filling). The panel arrives ready to put up and is structurally load-bearing.

Finally, a management firm laid out a "critical path" schedule before construction began. Using this, the builder knows well in advance of the first grading operation precisely when every subcontractor must be on the job, and tells him so. This prevents job delays resulting from the lack of a crew being at the right place on the right day.

Best buy for $50,000—really true?

Yes, really true. The Westchester Corp. believes it could reproduce this "Gold Medallion" total-electric house in one of its Houston subdivisions for a total price of around $50,000. This covers the construction costs, equipment (including electric heating), overhead,

profit and lot price, which is currently running between $10,000 and $12,000 in the areas Westchester has developed. This means the cost for house only (in Houston) would fall somewhere between $33,000 and $35,000. The builder contends that a conventionally built house containing 2,600 square feet, the interior size of this house, would have to be priced at about $39,600.

This works out to a saving of approximately 12 percent, as mentioned earlier. The percentage figure gives you a guide to a price comparison in your own area. For example, a 2,600-square-foot house built conventionally in Greenwich, Conn., could cost as much as $65,000. At that level, a 12 percent reduction puts the price of the "Computer House" at around $58,000.

Site planning that counters rising costs

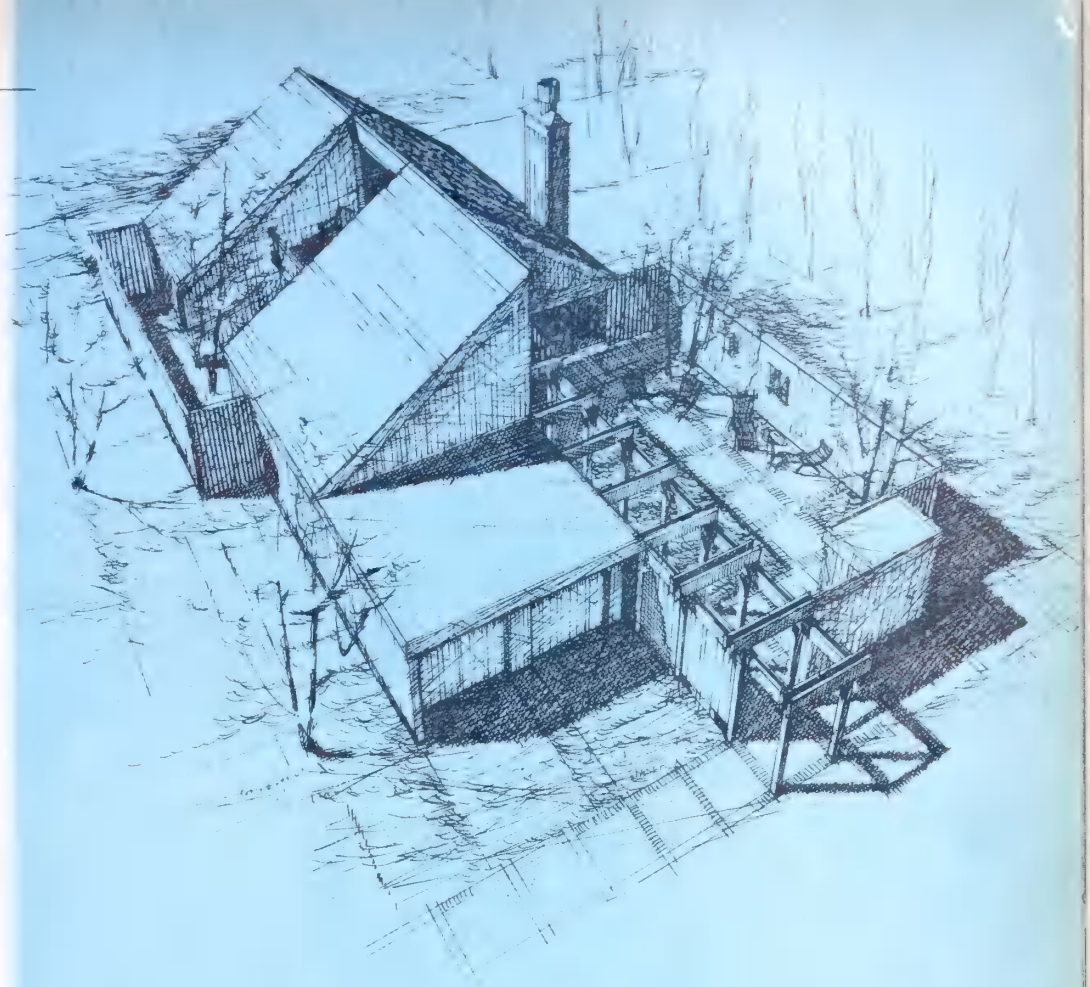
In every major metropolitan area of this country, land prices are going up. And that's only part of the story. Because developers have leap-frogged close-in land to reach and build on less expensive property, both the communities left behind and those born anew are plagued with too meager a source for taxes.

This house (shown in a gull's-eye view at right) was designed to meet the land problem, rather than escape it. Its architectural orientation is deep, front to back. The house sits here on a 50 by 100-foot lot. It would rest comfortably on a 50 by 75-foot lot. And the land planner, Vernon Henry Associates of Houston, believes the size could be reduced to 40 by 65 feet without losing the ideas designed into plan.

More than anything else, this is highly efficient use of land—because a house on less land costs less and because the strictures of a small lot have inspired Rasbach and Henry to produce a combination of interiors and enclosed exteriors that increase a family's personal freedom and privacy.

If there were any question in your mind, consider how much use you could gain from the large front courtyard. Then think of how families now use a typical front yard (other than to mow the grass).

Admittedly, this a townhouse concept, but applied to a subdivision in which lot-line-to-lot-line planning retains the individuality of a single-home ownership. Here, the long courtyard wall on the right side of the house would be the blank wall of the next house, when two or more are built in a row. This simple design maneuver saves money and produces a lot layout that gives each neighbor visual privacy: one courtyard to the front; one to the rear.



DESIGNER: *Roger Rasbach Associates*
BUILDER: *Westchester Corp.*
LAND PLAN: *Vernon Henry Associates*
INTERIORS: *Suniland Furniture Co.*
LaWayne Alexander, Decorator
LANDSCAPING: *Houston Landscape Nurserymen's Assn.*
COMPUTER PROGRAM: *Co/Data Corp.*
CRITICAL PATH: *Time Management*
ENGINEERS: *Gaddy & Krahl*

T. GRANVILLE

How soon can you buy this house?

Within three months, possibly. And just as possibly not for another three years. Its future rests for the most part on the reaction of some 25,000 to 30,000 U.S. home builders who saw the house when they attended the National Association of Home Builders convention in Houston last month. House Beautiful can rhapsodize about the house, and does. Suppliers, government officials, association executives and a number of local Houston builders can see it as one good answer to our shortage of middle-priced housing. And they do. But it is the mass of home builders—experienced, down-to-earth, unimpressed by gimmicks—who must be moved sufficiently to say, "I like it. I'll try out the concept in my own area."

We think a number will try it, although not necessarily designed exactly as you see this house (the computer plus panelization plus steel foundation plus critical path add up to the same infinite number of design possibilities as conventional construction). But they will use the systems approach to building, much as it's done here. And the result could definitely be a well-designed, comfortable, durable house with a price tag lower than that of homes of equivalent size that are currently being built in a conventional manner.



ONCE INSIDE, AN OPEN-HANDED SENSE OF SPACE



A skillfully planned flow of space between indoor and outdoor areas makes this house seem much larger than it is. In all eight rooms on both floors, seven-foot-high sliding glass doors open onto all kinds of designed-in "suntraps"—courtyards and patios, decks, balconies and a large reflecting pool. Yet each of these spaces can be very private. Tall accordion shutters, set on casters and paneled with a crisp striped linen downstairs, can be pulled across these glass doors to separate any room from the spaces beyond. And outdoor areas are secluded as well. An eight-foot fence surrounds the front courtyard, just outside the living room, shown at left. This outdoor fence is made of the same interesting "Old-bridge" paneling, by U.S. Plywood, that forms the exterior-interior walls of every room. This chocolate-brown paneling, deep-textured with a bronze-green stain so it is equally handsome in lamplight or sunlight, adds enormously to the restful, inviting atmosphere of the house. In the living room, structural fir beams soar to a height of 22 feet. Here, varied textures—a herringbone tweed on the couch, python-skin pillows, velvet-covered and rattan armchairs—and repeats of clear, outdoor colors create many subtle patterns. Above the rosewood commode is an intriguing construction by LaWayne Alexander, interior decorator for the house, who embossed the mirror frame with thousands of nails hammered into different patterns at different depths. Left of the fireplace, behind accordion doors, is a hideaway bar—with refrigerator, sink and cabinets built in. Striped shutter-doors beyond the plants under the stairway (*above*) screen another private patio. The dining room, which can be seen just past the lacquered double front doors of the house, faces onto this same "suntrap."

GLASS DOORS EXPAND NEARLY EVERY ROOM







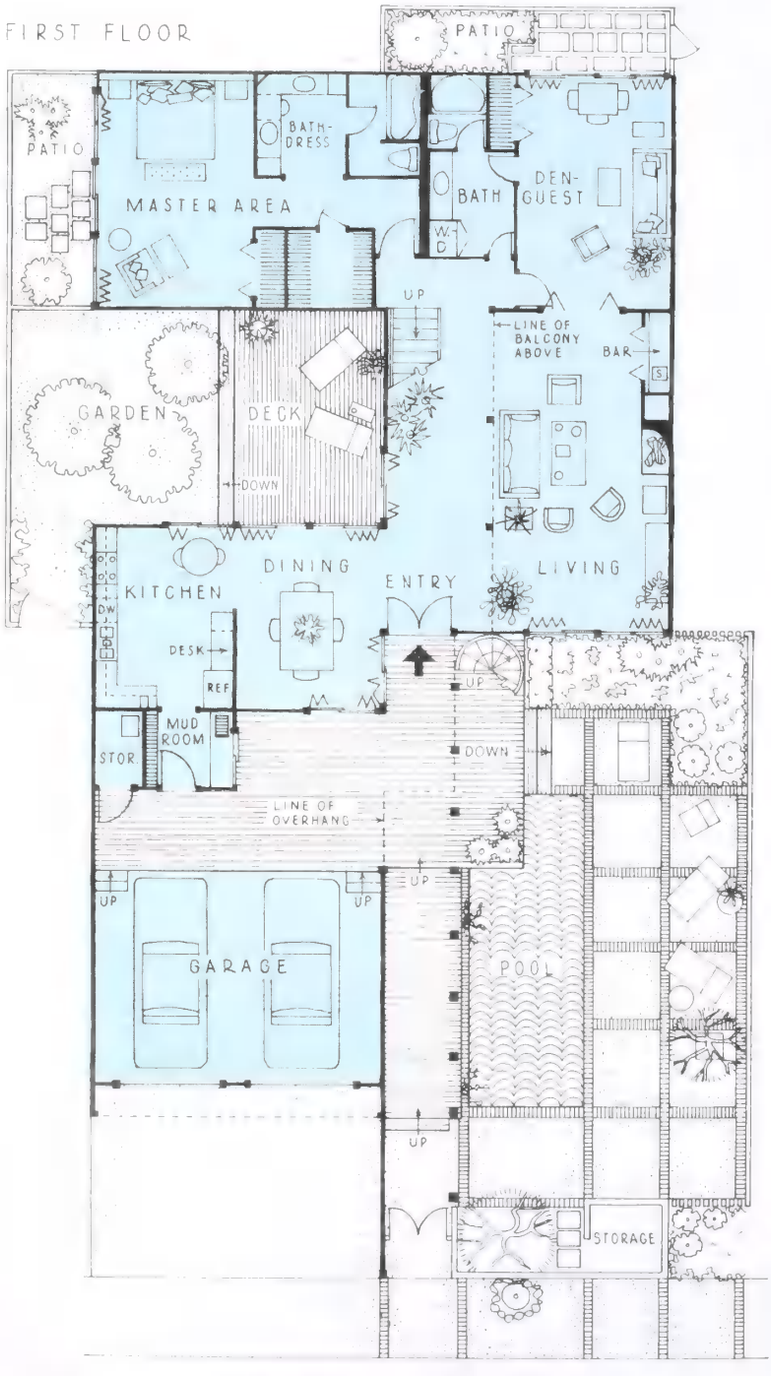


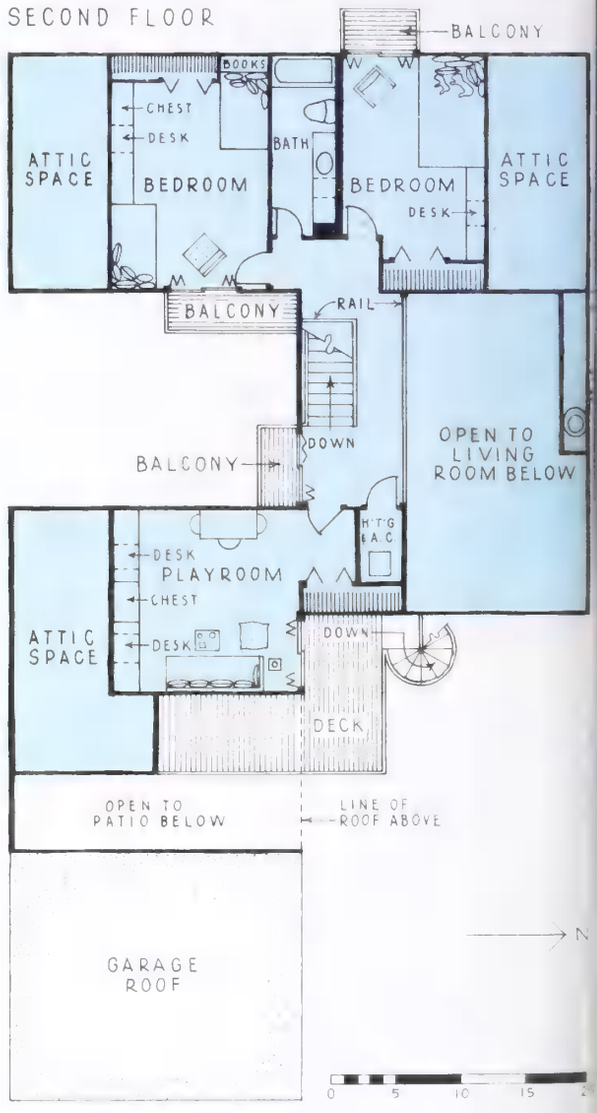


In a quiet corner of the first floor, the master bedroom (*top left*) opens onto its own secluded garden. It is a bright room with big tiger lilies patterned all over the spread on the king-sized bed. The headboard has shelves for books or artworks or stereo speakers built right in, plus flip-down tabletops to hold reading lamps or a telephone extension. In the master bathroom (*top center*), the shiny op wallpaper and three angled mirrors greatly expand the feeling of space. And a lot of elbow room is designed in—the two sinks are a considerable distance apart and the bath, toilet and shower are in a separate enclosed area. Recessed ceiling lights, carefully placed, are by Progress. Tucked under the beams upstairs, like hideout spaces in a big, sunny attic, are three balconied rooms for children. All are furnished in easy-upkeep ways—bedspreads are cotton and chairs are upholstered in smooth vinyl. In the girl's room (*top right*), a panel of a jumpy pink print skims down one wall, like a banner. In the boys' bedroom (*far left below*), there's a wall stripe of stars on a glossy blue backdrop, two built-in bunk beds and a bookcase that goes up to the ceiling. The third room is a great getaway space for all the children and their friends. (At left, the room's white walls are lit psychedelic pink for a party.) Stereo, television and tape equipment, all by Magnavox, is ranged along a row of storage units, and the orange Simmons couch can convert to a bed. This room also has its own private outdoor entrance. A circular staircase winding up from the front patio connects to the second-floor sundeck just outside.

GOOD PLANNING CREATES PRIVACY AND A FLOW OF SPACE

Privacy and space, security and release—this house and its enclosed courtyards allow for both. You've seen on the previous pages how the vaulted ceilings give the main living area and the bedrooms upstairs a strong spatial feeling. There's another way space works to a family's advantage here. Observe on the first-floor plan (*below left*) how relaxed and open the living areas are. Standing in the rear right corner of the den, one has a sweeping view across to the back wall of the dining room, a distance of some 57 feet. Yet, each space—den, living room, dining room—seems, when one is standing there, as if it were an entity, a whole and complete room. This is achieved by subtle positioning of walls, stairs, balcony, exterior viewlines. The den can be made truly private when folding wood doors are drawn across the living room opening. Then the space converts to private office, guest-room or mother-in-law suite, with its own separate bath (otherwise used as a guest bath). Upstairs, younger members of the family have a wing of their own with a bath between the bedrooms and, at the other end of the hall, what House Beautiful has designated as a playroom. If needed, this room could convert to a bedroom, as well, providing a total of five bedrooms in the house. Later, the playroom could as easily reconvert to a studio or sewing room. And access by the outer circular stair could make it an apartment.









Sunlit and peaceful, this courtyard—bound by the front of the house, one side of the garage and an 8-ft.-high fence—is, more than anything else, usable. Compared to the patch of green before the average home ("groomed for the neighbor's benefit," according to Land Planner Vernon Henry), the quiet retreat shown above and on the cover is at various times a solarium, party setting, tricycle and carriage run, outdoor dining stage and, always, an enrichment of the view from inside. A gentle spilling of water in a serene reflecting pool sets a pleasing scene by day, a romantic mood at night. Or the owner could have the pool built for swimming. If it were, the circular aluminum stair would lead wet young feet away from the main living areas and directly to the children's wing. The stair also promises a small ration of independence for teenagers—important during those formative years—since the glass doors above open to playroom.

A word about materials. Fencing is sheathed with the same "Oldbridge" plywood paneling as the house is, a design decision that attractively repeats the theme set by the house. The entry walk, arbor, decking, second-floor balcony and wood supporting members beneath the walk and deck are California redwood. The decision to use this material was based on appearance and on redwood's high resistance to decay. Gates and wood screens are prebuilt of hemlock and arrive at the site ready to put up (the corner of one gate is seen above right and on the cover). Exposed aggregate concrete covers the patio, which is divided and rimmed with common brick, and the reflecting pool is built of reinforced concrete. On the fence is another nail sculpture by LaWayne Alexander and in the far corner (*upper right and on cover*), a metal sculpture by William S. McKenzie.

How did the house go together? See page 104. And who did it? Turn to page 20.



Editor: ANNA WIGLAMA □ For Jane-Howard Holderness, the apartment shown on these four pages is a private world, her "escape hatch," isolated from New York crowds in the "great big ivory tower" of the U.N. Plaza. A creative screenwriter (under the name of Carrington, she co-authored film scripts for *Wait Until Dark* and *Kaleidoscope*), she is an individualist who prefers the offbeat, things with character. She loves color, texture and pattern (especially pattern). For this eclectic spirit, Decorator Malcolm Bancroft created an eclectic setting. Combining lush fabrics and leather-covered Victorian pieces with simple backgrounds, he developed a sophisticated and personal place where she can both live stylishly and work quietly. The entrance hall (*left*) is an introduction to her individual style. A cordial monkey, one of her favorite possessions, lights the way, an unexpected greeting that makes a guest curious to see what lies beyond it. Shapes and colors from nature spark the living room (*above and right*): fabrics of African patterns; earth tones echoing in sofas, rugs and wood; a sprinkling of green plants and fresh flowers. It is this feeling of nature that harmonizes the separate elements and softens the contrasting prints. This comfortable young blend invites all ages and types and makes a cozy room to be alone in or a congenial one to entertain in. Shutters bracket the windows to allow more view—but it is always a surprise to look out onto the cold steel and glass of city towers, since there is such a feeling of personal warmth inside.

A HIDEOUT IN THE CITY





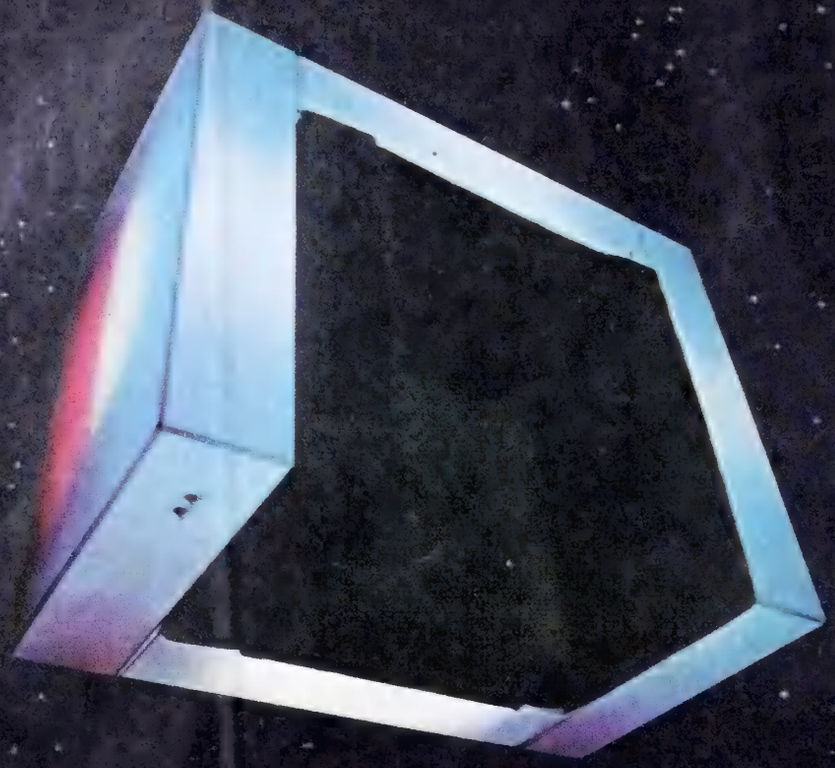


PRODUCT INFORMATION PAGE 102

The study in the Holderness apartment *(far left)* has an independent character. Though the scheme is similar to that in the living room, here it is more casual and can adapt to many more moods or uses. It is, in fact, a combination work, guest and dining room. Bold prints, softened by warm wood and a sink-into shaggy rug, form an inviting environment where guests can always relax. Yet it is arranged, too, as a quiet study for Miss Holderness, with a spacious work table and a typewriter hidden behind the palms—and wicker baskets as a decorative hideaway for books and papers. For dining, the table can be enlarged with a hinged plywood top, and six folding chairs are always in the closet and ready for instant use. A gourmet cook, she finds the kitchen *(left)* both fun and practical. Though tiny, it is bright and well-equipped. A mustard vinyl plaid covers walls and ceiling and camouflages the ordinary cabinets, too. She often serves a buffet directly from the kitchen, where she once filled the sink with crushed ice and bottles of champagne and let the guests help themselves from a pot of stew keeping warm on the stove. The bedroom *(below)* has sensitive, feminine charm. An antique brass frame holds a high bed to climb up into. Soft colors in the carpet and needlepoint design wallpaper and fresh white curtains, spread and bedhangings create a gentle mood.

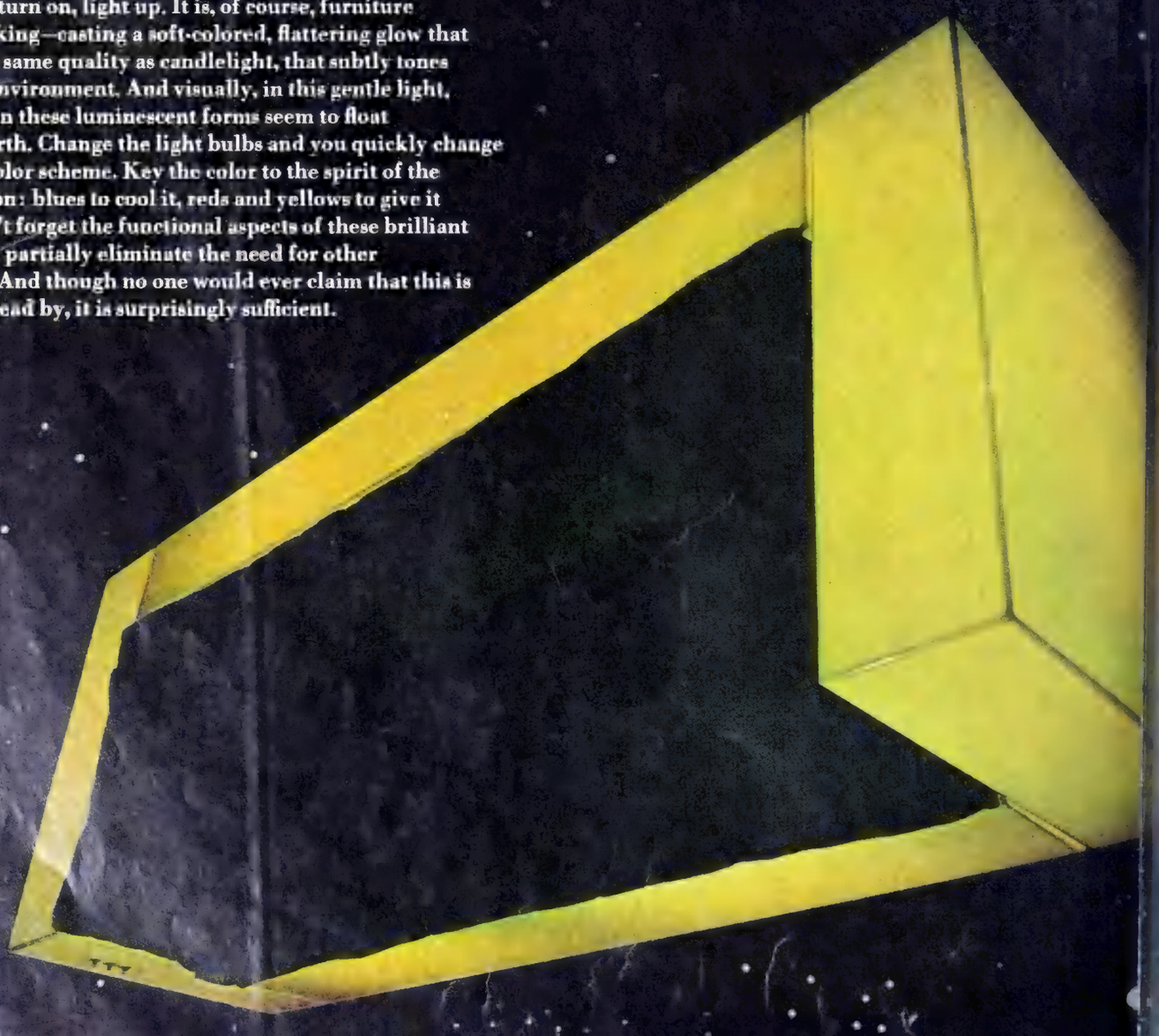
3 PERSONAL WAYS WITH PATTERN





the light-up gently glowing

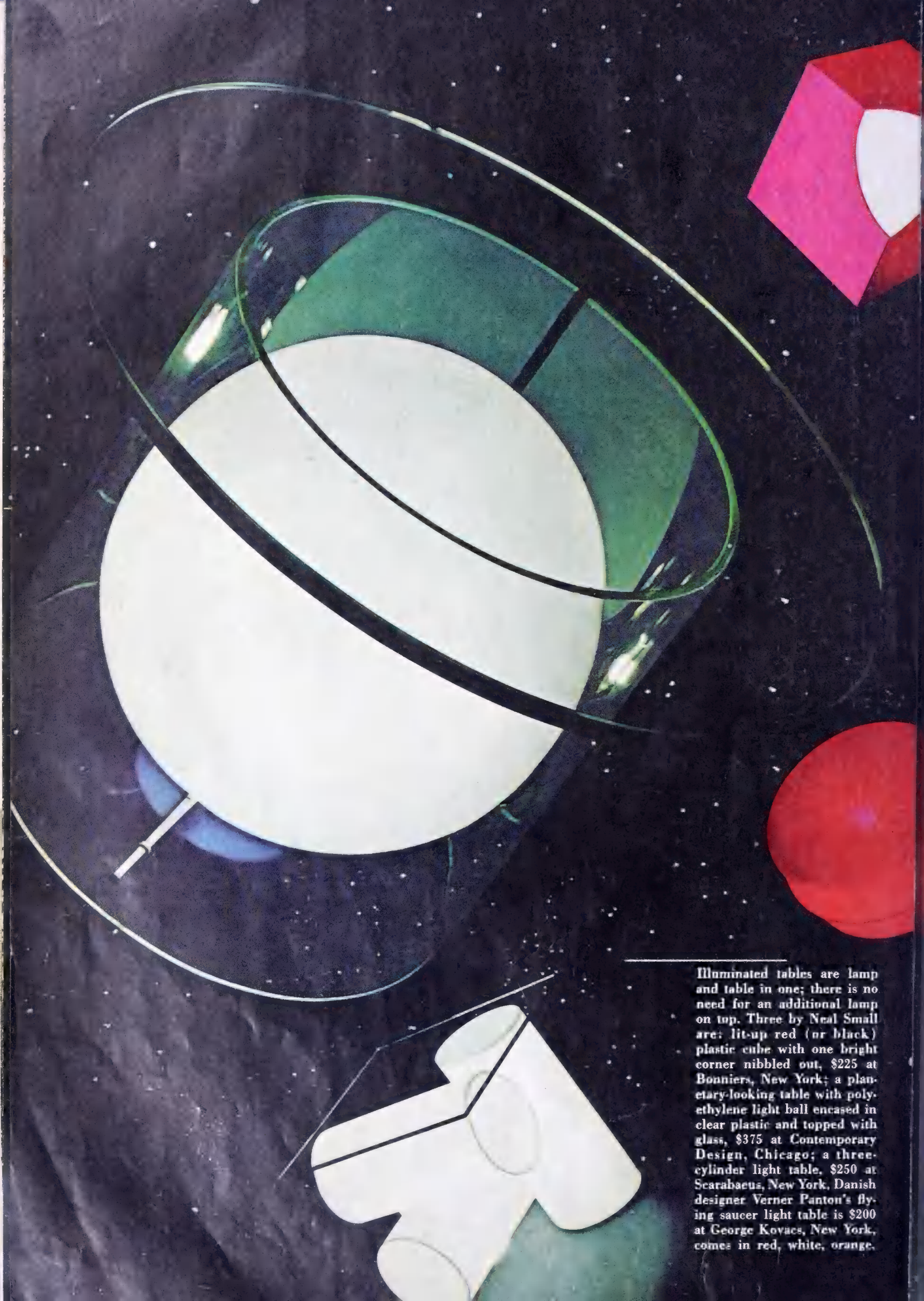
By SUSAN GRANT LEWIN ☐ Take a look at this furniture . . . seemingly from the future, but ready now. Discovered in the studios of today's avant-garde designers, this is illuminated furniture, quiet and pristine during the day, brightening with life at night. Sofas, chairs, tables, even beds plug in, turn on, light up. It is, of course, furniture for mood-making—casting a soft-colored, flattering glow that has much the same quality as candlelight, that subtly tones the interior environment. And visually, in this gentle light, those sitting in these luminescent forms seem to float free of the earth. Change the light bulbs and you quickly change your whole color scheme. Key the color to the spirit of the social situation: blues to cool it, reds and yellows to give it warmth. Don't forget the functional aspects of these brilliant designs—they partially eliminate the need for other spotlighting. And though no one would ever claim that this is furniture to read by, it is surprisingly sufficient.





Sculptor John Harris's supercharged supercubes (both pages) are based on the simple tuxedo furniture shapes of the 1930s. Regarded as furniture by some, as art by others, Harris's designs are sold at galleries, like the Howard Wise and O.K. Harris in New York City, at department stores (B. Altman and Bloomingdale's), at decorator showrooms (Luten-Clarey-Stern) and at Harris's own studio. The chair is $500, the bed is $1,250 and the sofa $1,170. All are acrylic plastics. The totally electronic bed (head and foot lift) has a built-in night light.

SI-CHI-KO



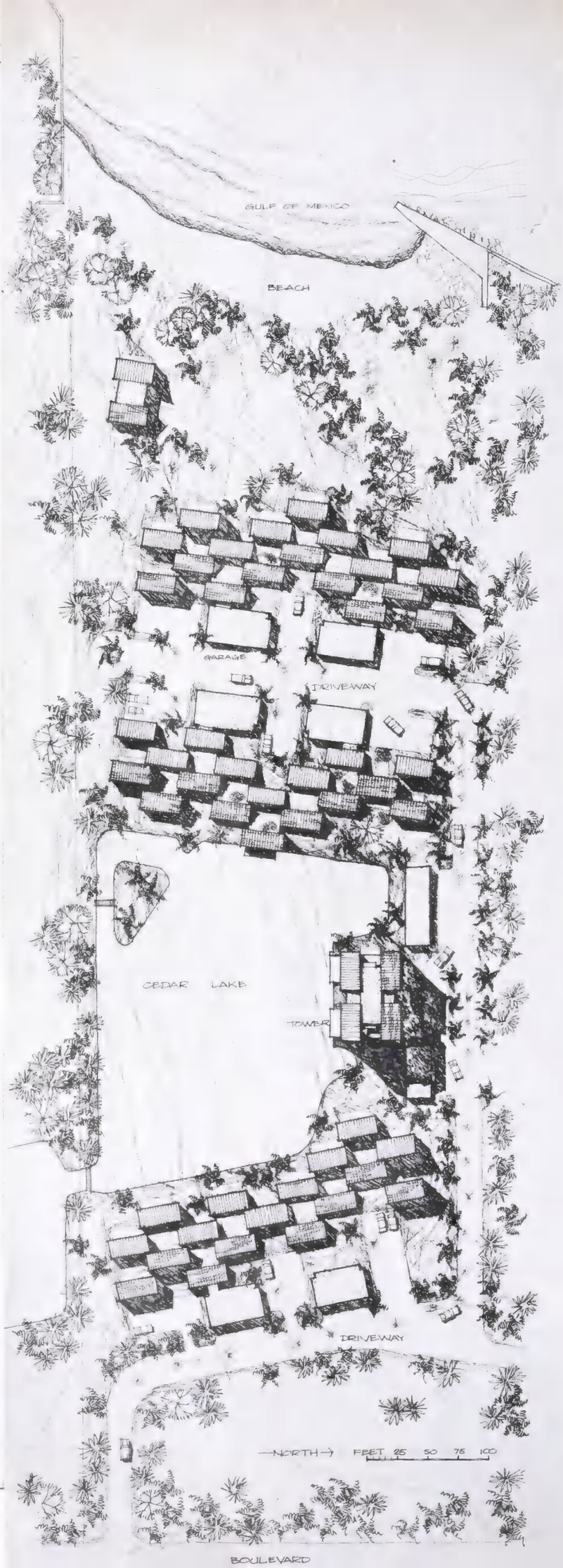
Illuminated tables are lamp and table in one; there is no need for an additional lamp on top. Three by Neal Small are: lit-up red (or black) plastic cube with one bright corner nibbled out, $225 at Bonniers, New York; a planetary-looking table with polyethylene light ball encased in clear plastic and topped with glass, $375 at Contemporary Design, Chicago; a three-cylinder light table, $250 at Scarabaeus, New York. Danish designer Verner Panton's flying saucer light table is $200 at George Kovacs, New York, comes in red, white, orange.

lamps are tables, tables are lamps

A galaxy of glittering designs sheds light on the newest thinking in furniture. A glowing hourglass-shaped table topped with a mirror can be had in colors like tangerine, blue, yellow and red. Designed by Aronic for Directional. Available at Design House, Cleveland, and Marshall Field, Chicago, $75. Light bulbs lined up in rows and backed by mirror make a radiant top for a table by Carlos Sansegundo, $1,000 at the designer's studio. Peter Kredenser floats his fiber glass honeycomb chair with colored lights, $225 at his studio.



IN FLORIDA: AN ANCIENT CONCEPT, A NEW LIFESTYLE



By JAMES DE LONG ☐ Condominium, or joint dom
ion, is a concept of property ownership found in Rom
laws dating back to the 6th Century B.C. It enables
dividuals or families to buy a single-family dwelli
unit in a multi-unit complex and thereafter share
costs of maintaining the community-owned amenit
of landscaping, recreational facilities and public s
vices. The idea has been revived in this country duri
the past decade—especially in urban and resort ar
—and has become an increasingly popular answer
some of the housing needs of today's burgeoni
changing society. Many Americans whose yearni
for home ownership have been thwarted by land sc
city and high costs—as well as a leisure-prone reluctan
to get involved with leaf rakes and shutter-painting
are embracing the condominium to satisfy these desi

Sandy Cove, the condominium complex shown in
site plan at left, is an outstanding present-day exam
of the ancient concept. Located on the west coast
Florida, near Sarasota, it features a five-tiered tower
apartments mirrored in its own fresh-water lake (*rig*
and a surrounding village of tile-roofed, cluste
dwellings woven among stands of native palms. A qu
mosaic of carefully placed structures interspersed w
intimate garden courtyards, the project was designe
insure maximum sound and visual privacy betwe
units and provide every living and sleeping segm
with cross ventilation from prevailing breezes. Ea
unit has an open view of the lake or of the Gulf
Mexico, seen across a parklike foreground of tropi
flora. Simple materials—natural clay bricks, hea
brown roof tiles and stained cypress and Califor
redwood—were chosen to blend unobtrusively with
existing palette of palms, sand and sea.

By combining the vertical apartment units with
outspread horizontal "neighborhood" arrangement,
architects and developers of Sandy Cove have crea
a controlled environment that fits virtually any liv
pattern. Like most communities, its population
single-family units) is a cross-section of all ages
activities—including young singles, married cou
with children, retirees. Some of the units are owne
second homes and are rented out part time.

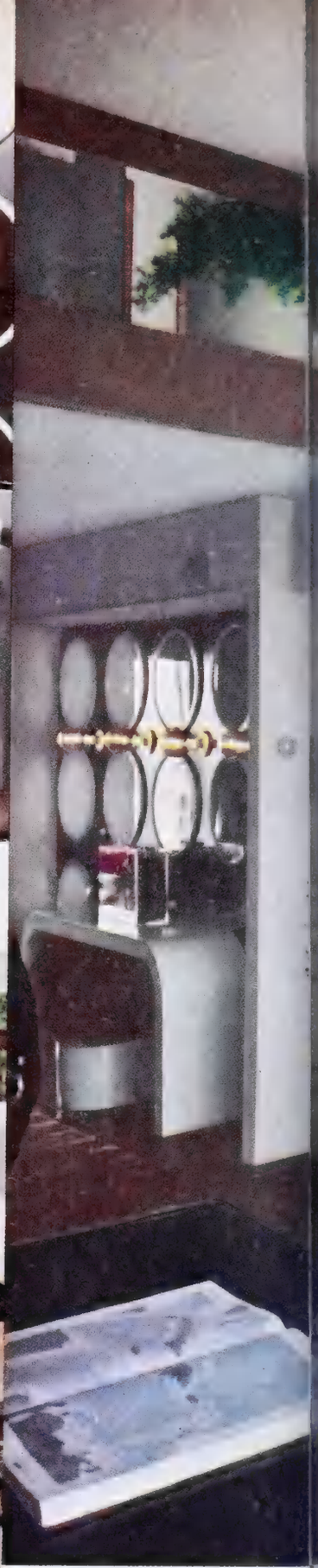
For an inside look at one of the apartments, a d
matic, view-filled penthouse at the top level of the tow
kindly step into the elevator—and turn the pa

PHOTOGRAPHS: EZRA STOLLER DRAWING: T. GRANVILLE



THE FORMS OF TODAY, FREELY MIXED





The mirrored entrance foyer (*top right*) telegraphs the contemporary mood of the entire apartment. Floored with dark, walnut-hued quarry tile, its crisp, curvy accoutrements and shining surfaces are subtly tamed by an antique rug.

The lofty living room (*far right*) encompasses in a single gesture of upreaching space the functions of dining, entertaining, conversation, work and study—and even lends its presence to the mezzanine-level master bedroom that looks down on it from above. The separation of functions within one open space is accomplished by a skillful balance of furniture groupings, beginning at the far end of the room. There, a backdrop of Western red cedar warms the cool glitter of an elegant black-and-white, chrome-and-glass dining assemblage.

The room swings around the fulcrum of a low coffee table in front of the fireplace (*center*). Here, a brilliant, primary-color mix of seating shapes from the Knoll "Gavina" collection creates the outline of a central gathering place.

This area gives way to a quiet study space (*bottom*) that forms in front of a wall system containing bookshelves and hi fi.







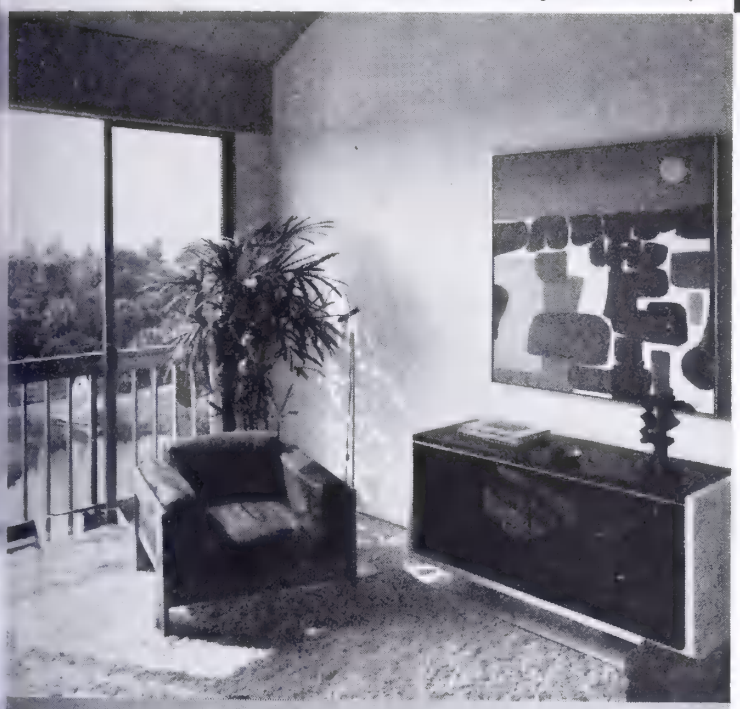


A PRIVATE PLACE IN THE SUN

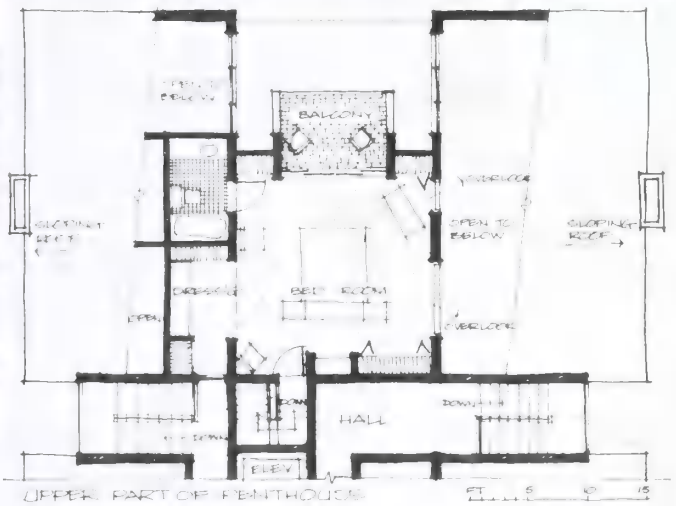
The treetop terrace (*left*) is gilded by afternoon sun at iced tea time. Louvered sunshades tilt outward to soften the tropical glare that pours through the high living room windows. Paved with quarry tile like the adjacent kitchen (*right*), the terrace deck needs no outdoor maintenance. The master bedroom balcony appears above. The music room (*below*) has its own bath and can serve as a guestroom. It too opens to the terrace but has a wide view of the lake in the other direction. The master bedroom (*bottom*) seems to float like a world apart in its own space above the rest of the apartment. Built-in mini-kitchen equipment makes coming down to earth for coffee or snacks unnecessary. Three's a crowd on the petite balcony.

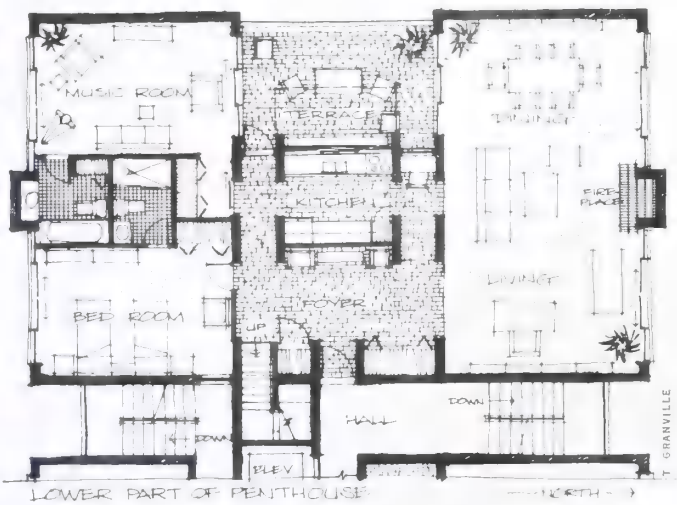
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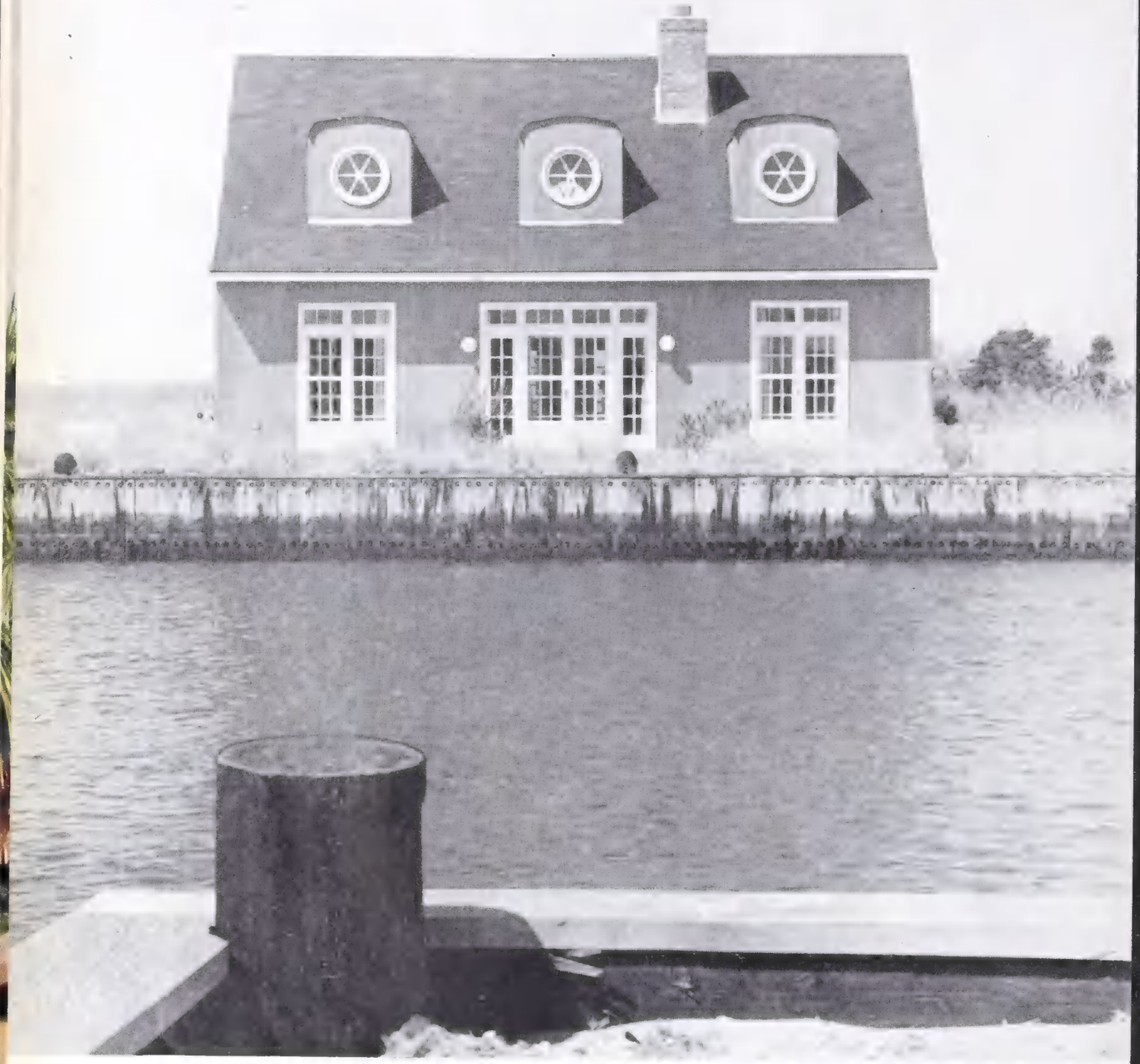






T. GRANVILLE

ARCHITECT & DEVELOPER: *Frank Folsom Smith*
ASSOCIATE ARCHITECT: *James B. Holliday*
DESIGN ASSOCIATE: *James F. Durden*
INTERIOR DESIGN CONSULTANT: *Terry L. Rowe*
CO-DEVELOPER: *William W. Merrill*



'I knew that eventually I would buy the garage and remodel it'

Garage? "It was 30 by 40 feet and two stories high, perfectly proportioned for the year-round weekend house I've always wanted," says Designer Inman Cook. "I had noticed it—empty—for years while I visited nearby houses, and I knew that eventually I would buy the garage and remodel it." In August, 1967, Cook bought a long, narrow acre beside a canal out on Long Island and had the garage shell moved there. "This kind of thing takes a long time," he now says, in contented resignation. "I wasn't able to move in for two years." A crisp white trim accents the weathered gray exterior, with amusing porthole windows that give the sense of a ships' cabins to the upstairs bedrooms. Downstairs, in the original garage opening, he installed French doors that lead to a broad sundeck at one end (*right*). This main room is white and neutral with touches of clear blue—cool and calm. As the co-owner of Manhattan's fashionable needlework shop, Woolworks, Cook is surrounded by a frenzy of bright patterns. "Here, everything is the color of sand."

Editor:
LESTER GRUNDY

HOWARD GRAFF









Generous sidelights all around the new entrance door (*above*) flood the hall with light. A braided oval rug, a basket of rustic branches and the skeletal pine staircase set the house's mood of almost farmlike nonchalance with sophisticated overtones.

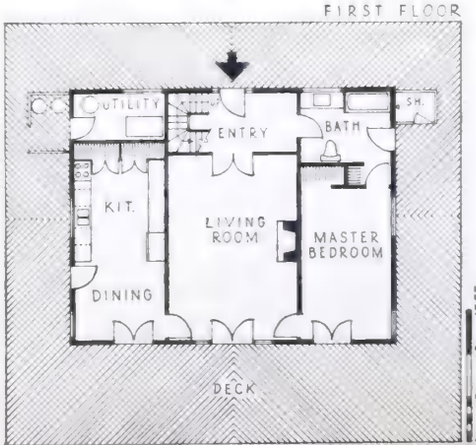
Cook's bedroom (*opposite*) continues the no-color theme, except for a round table skirted in bright geometric quilting and wool afghans on the beds. His blue-and-white bath/dressing area (*left*), practical and uncluttered, is accented with personal treasures. Dormered guestroom (*inset*) with cozy window makes Cook's an inviting retreat even in the winter's cold.

He likes the warmth of scrubbed wood, patchwork, afghans and hooked rugs

In the dining kitchen *(above)*, the countertops are a brilliant blue against a floor of cool beige tiles. While the owner prepares meals for his parade of house-guests ("I like to cook"), he can look out over the deck and the canal. Scrubbed pine chairs and a country table are lit by a glass-chimney fixture. A pleasant room planned for informal living and partying, it is, like the rest of the house, filled with light. "No. 1 Cook" is not a special needlepoint painting but simply an ordinary kitchen towel, framed, that seems appropriate. Visitors don't have to work—or play—if they would rather read or watch the passing boats.

'If a guest likes to curl up on the sofa and read, it's fine with me'





PLAN, MARY ELLEN HENLE PRODUCT INFORMATION PAGE 102



TOM WIER

MELANIE KAHANE (Mrs. Ben Grauer) appreciates the beauty of every culture: a Lautrec sketch, a 17th-century Coromandel screen, an 18th-century French gold box, a Russian Imperial double-eagle gold box, a white jade ceremonial cup, a Chelsea porcelain pig, first editions, a wooden antelope headdress from West Africa. "We're hopeless collectors. We don't collect the same things, but our interests are shared. We feel a rapport with all these objects that live with us and keep an age animated beyond its time."

PERSONAL SIGNATURES

Collecting by instinct, using their own responsive eye, taking pleasure in the object from another time and place—a few of New York's leading designers make a place for things they love

Editor: NATALIE SCHRAM



JEREMIAH GOODMAN, the artist-designer, finds things of the sea especially intriguing. On his desk, among an "unconscious collection" of things given to him, is a rare silver Japanese lobster lamp. "Nothing," he says, "is more fascinating than a lobster in its marvelous armor." In this collection, a bit of the old, the contemporary, the useful—from everywhere in the world. Because of their workmanship or form or texture, all fit into a pattern, even the utilitarian Lucite paperclip. "There is, I'd say, a dramatic, purposeful quality to the collection."

RENNY SALTZMAN and his wife Ellin collect antique porcelain boxes and small paintings. Many were presents, to one another for special occasions or to both of them from friends. "Artists, for instance, who know we collect small paintings will bring one on a visit." The Saltzmans also collect lions, sculpture, monkeys, silver, anything that appeals to them — and they often repeat the theme of a favorite object with flowers, as in this grouping of Meissen lamp with white narcissi on an 18th-century French marquetry table.



ALBERT HADLEY of Parish-Hadley does not believe one can learn form and arrangement by rules. He works with the interplay of textures. Here, for example, are a mirrored box, a wicker planter, a curving shaft of chrome, all defined against the cool smoothness of marble. This combination of the hard-edged and the romantic results in an excellence of eclecticism. "Style is achieved through contrasts, through manipulation of lights and shadows. These objects reflect whims of momentary interest—as well as a continuity of fantasy."



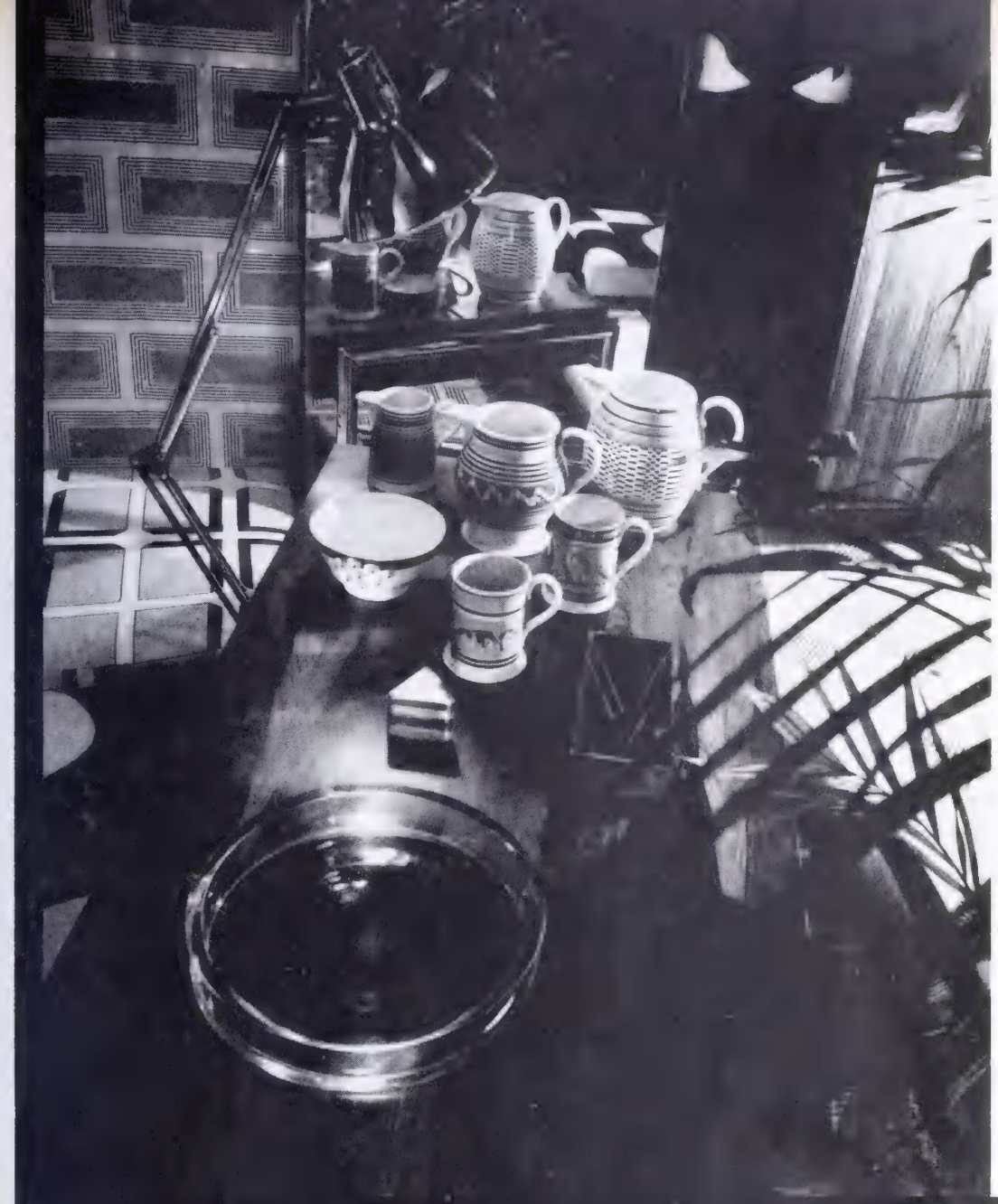
CHRISTOPHER CHODOFF uses a Diego Giacometti table of bronze and heavy glass, standing on a zebra rug, as the focal point for a Giacometti sculpture, "Two Acrobats," an ivory turtle, shell and silver birds, an antique silver fish and a heavy Norwegian crystal ashtray from his own shop. He confesses to no particular point of view in his collection or in its arrangement. "If I like an object, for any reason—form, shape, texture, whatever—I buy it. It will fit on this table, which I particularly happen to like, or if there is no room here, it will go someplace else."



BARBARA D'ARCY of Bloomingdale's and her husband, Designer Kirk White, together have amassed a number of Moroccan silver boxes in the Near East. Here, against an antique rug they bought at a suq (marketplace) on a trip last year, is a mélange of these boxes, Siamese figures and, just because they like the looks of it, a dish of small, smooth stones and a piggyback plant. He also collects lions, several of which are shown here on the Japanese chests where Barbara keeps her découpage materials.



BARBARA BROWN, of the design team of Brown and Morrow, Ltd., buys, she says, on impulse. "There is a certain look I like, and if this taste is reflected in one area, it will reflect itself in another. That's why it's not necessary to have things all of a period." Scrimshaw? "I like the feel, the look, the color of ivory and what can be done to it. It's very tensile." She is drawn to anything that has an animal on it, hence the needlepoint dragon—taken from a robe designed for Winston Churchill—under a painting of her daughter.



HARRY SCHULE and JOHN McCARVILLE combine a small collection of 19th-century English mochaware with contemporary furnishings of their own design: a rosewood and chrome table, geometric wallpaper, brass and chrome boxes, a graphic-patterned fabric on the floor cushions. The pottery collection started, says Schule, "sort of like any collection. A lot of the pieces were gifts, and then I began to accumulate them. I'm not a desperate kind of collector—it's only when I casually run across a piece I like that I buy it."



BURT WAYNE'S desk, actually a heavy Gothic table, holds a collection of Lowestoft mugs and, "because it's beautiful and rare," a 16th-century ram's head. Wayne, who has about two dozen mugs around his apartment, sums up the feeling these designers have about collecting: "It's not premeditated. In our business, we start amassing things because our eye becomes selective. We don't say, 'I think I'll start collecting crystal.' It just happens, and we find pleasure in the arrangement —and the re-arrangement."

NEW SHAPE FOR THE OLD SOUTH



Editor: FRANCES HEARD □ Five years ago, when Mr. and Mrs. Grant Simmons Jr. first saw this remote slice of South Carolina land, the site had a haunting, junglelike atmosphere. It still does. The Simmonses have put a house there, but one shaped so sensitively to its setting that it seems to say "I've been here a long time. I belong here."

Fascinated with the mood of this unmanicured land, the family had often trekked back to picnic there, to watch deer feeding under 55-foot oaks and porpoises swimming in the tidal creek. When the small point on a Carolina sea island became available, Mr. and Mrs. Simmons bought it instantly.

First, they had their landscape architect, Robert Marvin, chart the particularities of the environment, estimating how to build around the giant trees and where sun and breezes could best be enjoyed each season. Then their architect, Douglas Corkern, began shaping plan and structure to capitalize on these assets. All the cypress walls —rough-sawn outside, smooth-surfaced inside—are angled 60° or 120°, making floor plans look like cross-sections of a honeycomb. And the log-edged driveway is angled as well, so approaching visitors immediately get a sense of shifting views—first of the salt marsh, then of a meadow of wild flowers.



'OUR RAFTERED LIVING ROOM LOOKS LIKE A GIANT TEPEE'

Inside, floor and ceiling patterns emphasize the six-sided shape of the rooms. The hexagonal designs formed by the living room rafters —23 feet up—are repeated in the parquetry edging the round Greek rug (*left*). The living room is four steps down from the foyer (*below*) to lower the whole profile of the house and allow one to look from the dining area or the second-floor bridge over the hexagonally patterned front door out through the palmetto trees to the tidal creek. The raised garden just beyond the living room convinced the Simmonses that "we're not the first ones to like this land." There they have found Indian pottery shards that may date back 2,000 years.



'ANGLED ROOMS ARE MORE FUN TO DECORATE'

"We never had to buy bizarre-shaped, custom furniture for our angled rooms," Mrs. Simmons says. "The comfortable, right-angled pieces we found in department stores look well arranged so many different ways." Because rooms have clear sightlines to other rooms, the family thoughtfully planned their own fresh mix of colors. Downstairs, the Mexican-furnished guestroom (*lower right*) and the son's room (*upper right*) are on the same axis. So both spaces are decorated completely in crisp red, white and blue.

All three upstairs bedrooms open onto private balconies or decks. At one end of the second-floor bridge (seen from below on the preceding page) are the two girls' rooms, which share a porch. Both carpeted in apple green, one daughter's room is spiked with many pinks (*see inset, far right*) and her sister's is bright with jazzy plaid fabrics. The option of being able to take a shower in the sun after swimming was too good to miss, so Mr. and Mrs. Simmons installed a shower on the deck just outside the master bedroom (*far right*). Opposite a 17th-century French armoire, an angled alcove juts out over living room to face outdoor views in another direction. The chrome bedframe is an enlargement of a design they saw and liked. "No canopy—the geometry of the bedframe against the pattern of the rafters is too marvelous to screen." The apple green rafters form the peace symbol—an extra the children spotted first.

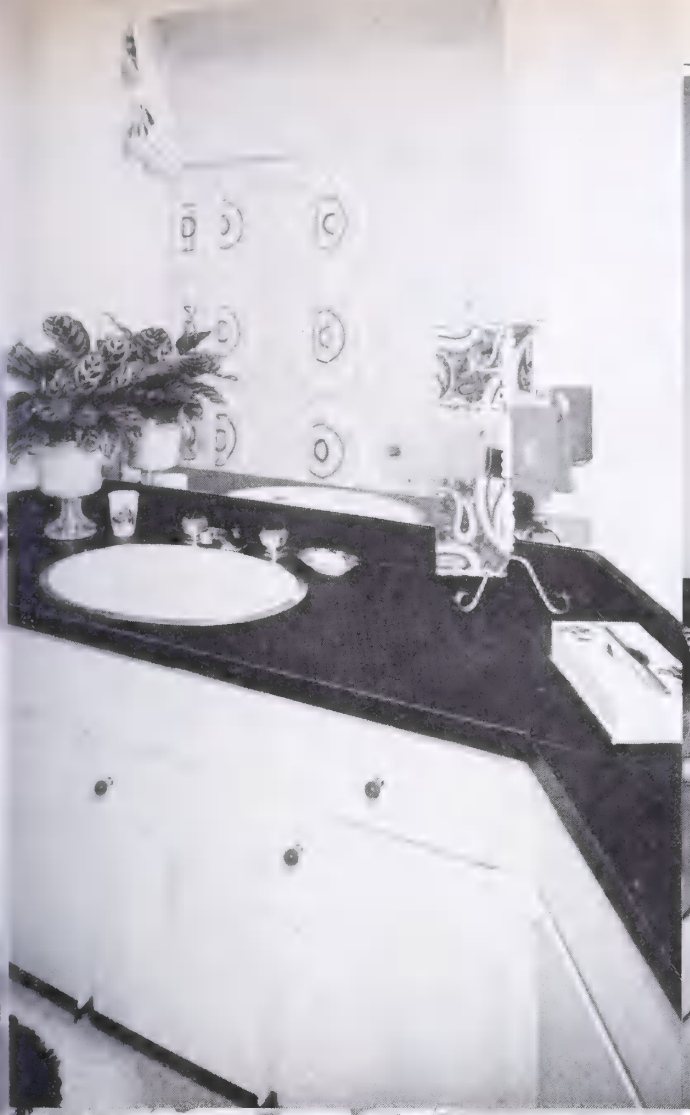






'WE'RE REAL NOMADS ABOUT WHERE WE EAT'









The Simmonses like to have meals wherever the mood strikes them, and the house is so surrounded by terraces that they can eat outdoors "in sun or shade, in or out of a breeze, 365 days a year."

When they and their friends do gather around the big, round pewter table in the main dining area inside, food is served directly from the kitchen (*upper right*) via an ingenious pass-through. There are also chairs and a dining table in the kitchen, just around the corner from the wall equipped with two ovens. Or they can eat under gum trees on a terrace right off the kitchen—situated to catch afternoon sun all winter.

In the den (*far left*), where Guy Bardone's "Picnic" hangs over the convertible sofa, there is another dining table, plus an ice-maker and refrigerator. This room is full of animal touches: a cowhide rug, furry pillows, a magazine rack that looks as if it could crawl. Mrs. Simmons covered the orange director's chair with needlepoint sandpipers, sea grass and shells. Since they named the property "Fiddlers' Point"—for "the fleets of these little crabs all around"—she needlepointed cushions of the dining area chairs with fiddler crabs. (Two of these are in front of the fireplace on page 82.)

The bathrooms are just as angled and open to nature as major rooms, yet screened for privacy downstairs by tall white walls, as seen through the window of the guest bath at upper left. These walls are built of "tabby" stucco—stucco with crushed iridescent oyster shells blown into it, a 300-year-old local technique.

As in Japanese houses, where windows are often positioned for watching the moon, windows in Mrs. Simmons' bath (*lower left*) are carefully oriented to specific views. From her bathtub she can see not only hickory nut trees, but also every sunset.







COUNTRY KITCHEN IN A





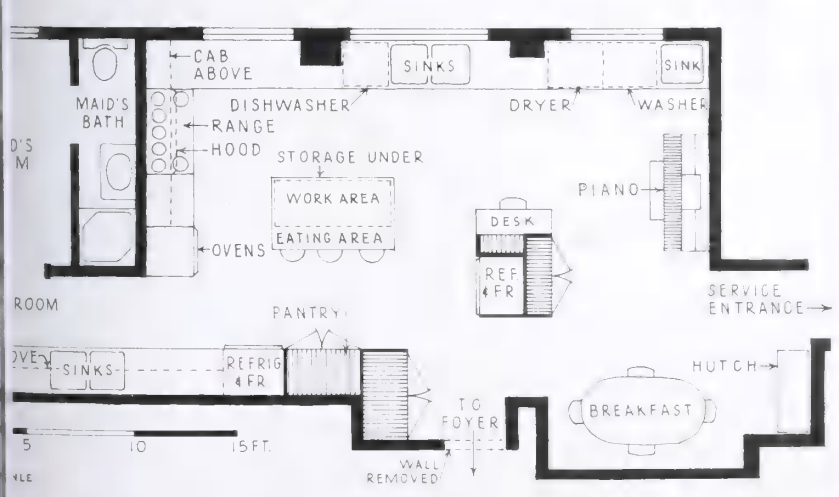
PHOTOGRAPH, WESLEY BALZ PRODUCT INFORMATION · PAGE 102

TY APARTMENT

remodeling expands a tiny work area into an unusually spacious living center for a New York family

Editor: NANCY CRAIG □ "Everything but the beds are in here," says Mrs. Roger Strong. And that's just what she wanted when she converted four small rooms, including a tiny kitchen, in her New York apartment into one large country-style kitchen. Designed by Robert Moore and Mrs. Dorothy Ecker, the remodeling was planned to make the finished kitchen big enough to be a real family center for the Strongs and their three sons, aged, 13, 10 and 6, a gathering place where friends can feel at home. Little nooks and separate working areas (*see plan*) make it possible for everyone to keep out of the other's way. They use the dining alcove (*below, near left*) for all but the most formal entertaining and as a spot for homework, too, along with the island counter (*far left*) that also serves as a surface for clay creations or for frequent make-your-own-sundae parties. A piano is strategically placed so the 10-year-old boy will have listeners almost anytime he practices. Nearby is a desk where Mrs. Strong can plan menus or do her own homework (*left*).

The whole kitchen can take a lot of wear without showing strain. Practically everything wipes clean—the brick pattern vinyl floor, black-and-white vinyl wallpaper, a plastic laminate that looks like barn siding on all vertical surfaces, a slatelike plastic laminate top on the dinette table—and the built-in ovens are self-cleaning. For all the young nibblers, one of the two refrigerator/freezers stores a constant supply of ice cream bars. A dry-foods center (*lower right*) has pull-out drawers that keep cans and packages in place, with shelves for china and glassware above them.







THE BENEVOLENT BEAN

A 'meaty' family that is nutritious, delicious and thrifty

he top:
eat peasant
om France,
soulet, a salad
e beans with
id, in the old
r bean pot,
baked beans.

:LEN McCULLY ☐ At a time when us are looking at rising food with real concern, it is good to nto the great bean family—dry lentils, peas. As they are gener- nown, legumes (the English, in nimitable fashion, call them pulses) s someone once wrote, "our ne- l friends." If your picture of splendid foods is limited to baked (see on the next page how really Boston Baked Beans can be), we ou to savor Jacques Pépin's Cas- as savory a combination of as taste buds could wish for, or Augier's Rice and Beans, an earthy e of pork, kidney beans, tomatoes easonings that can be carried to ole for about 50 cents a serving. don't overlook our whole-meal –Black Bean, Split Pea, Lentil— ns all. (For basic information on hole family, turn to page 158.) this very day, discover with Beautiful how deliciously, nu- sly and inexpensively you can eat ou cook with legumes.

es Pépin's Cassoulet
ve 10 or even 12

assoulet is an excellent dish but *Dictionnaire de l'Académie des nomes* points out, "It is first of peasant dish," sturdy, country although many recipes make the ation of a cassoulet a formidable his one can be prepared (exclu- the time the beans soak) in ex- our hours.

s white peas or navy beans
espoon salt
, well-washed and split
on, stuck with 2 cloves
ot, scraped, cut in two
h tomatoes, peeled, seeded and oped
es garlic, crushed
espoon tomato paste
***uet garni* (1 bay leaf, 1 teaspoon d thyme, 4 or 5 stalks parsley, in a piece of cheesecloth)**
¾ pound pork skin, tied in 3 or 4 bundles
1 pound lean cured bacon, all in one piece
4 cups chicken broth, your own or canned
1-pound garlic sausage, such as Keilbasa (Polish sausage) or Geneo salami
Salt
Freshly ground pepper
4- to 5-pound duck, thawed
1 to 2 pounds pork shoulder, boned, rolled and tied
1¼ cups fine bread crumbs (about 5 slices)
½ cup fat from the pork and/or duck

Cover the beans with cold water and allow to soak for two to three hours. Lift the beans from the water to an 8- or 10-quart heavy, enameled casserole. Add the salt, leek, onion, carrot, tomatoes, garlic, tomato paste, *bouquet garni*, pork skin, bacon, broth and *6 cups of cold water*. Bring to a boil slowly, reduce heat, cover and simmer for about 1¾ hours. At this point, pierce the sausage with a fork and add to the casserole. Cook another half-hour. At the same time, salt and pepper both the duck and the pork. Place each in a separate roasting pan and roast in a preheated 375° oven for 1½ hours.

When the beans are cooked (they should be tender but not mushy), turn off the heat. Lift the sausage, pork rind, bacon, onion, carrot, leek and *bouquet garni* from the casserole into a pan. Cool slightly. Discard *bouquet garni*.

When the duck and pork are cooked, pour ½ cup of the fat from the roasting pans into a measuring cup and set aside. Discard any extra fat. Deglaze the pork pan by adding a few tablespoons of the juice from the beans. Bring to a boil, then simmer, stirring together all the coagulated cooking juices. Add to the beans. Chop the onion, carrot and leek very fine and return to the beans.

Prepare the meats to combine with the beans: Slice the sausage about ¾-inch thick and the pork skin and fresh bacon into strips 1½ inches long and three inches wide. Slice the pork in half lengthwise, then into one-inch slices. Cut the duck in half with a heavy, sharp knife, and then cut each half into five pieces, bones and all.

Pour the beans into another container. Then rinse out the casserole. Layer the various ingredients in the casserole, starting with about a third of the beans, followed by a layer of each of the five meats and the beans, ending with beans. Add the remaining liquid so the beans are completely covered.

Spread the bread crumbs over the entire surface, then spoon over the half cup of fat. Place in a preheated 350° oven for about 1½ hours. After 30 minutes, when a crust has formed on top, break the crust into the beans with a large spoon. Allow to brown again, leaving the crust intact for serving. At the end of the cooking time, the cassoulet can rest, out of the oven, for 20 to 30 minutes before serving.

Serve straight from the casserole, giving each person a portion of all the various ingredients. Serves 10 or more.

Serve with a good dry red wine or a chilled rosé, and a green salad, followed by a light dessert.

*Michael Field's White Bean Soup with Tuna in the Italian Manner**

1½ cups dried white kidney, marrow or navy beans, cooked
½ cup olive oil
Juice of ½ lemon, strained
Salt
Freshly ground pepper
2 scallions with 3-inch tops, minced
7-ounce can tuna, well-drained
Minced parsley garnish
Lemon wedges

Beans absorb the dressing more readily when they are warm, so when cooked, dry them quickly, then toss in the dressing.

To make the dressing: Combine the oil, lemon juice, salt and a twist of the

peppermill in a large mixing bowl. Add the beans and scallions. Toss gently until the beans are all nicely coated. Set aside but do not refrigerate. If there's time, allow the beans to marinate in the dressing for a couple of hours. Taste for seasoning just before serving. You may find you need salt, pepper, even more lemon juice.

To serve, place a mound of the beans on six individual salad plates. Divide the tuna into six parts, and place on top of each plate of beans. Sprinkle with minced parsley and garnish with a lemon wedge.

*This recipe was adapted from *All Manner of Food* by Michael Field (Knopf).

Boston Baked Beans

Although Boston is credited with having originated baked beans, it actually was the Indians who soaked their beans (just as we do), then combined them with deer fat and onion in a stout clay pot and baked them overnight. The method proved to be a godsend to Pilgrim housewives because their religion forbade all worldly activities, even cooking, on Sunday. So the beans were prepared Saturday, cooked all night and served hot on Sunday. Eventually, beans became a Saturday night tradition in New England.

4 cups dry white pea beans or Great Northern beans
¾ pound salt pork
1 large onion, peeled
2 tablespoons tomato paste
2 tablespoons cider vinegar
Good pinch of powdered cloves
½ cup dark molasses
2 teaspoons salt
1 generous teaspoon freshly ground black pepper
1 cup dark brown sugar

Soak the beans overnight in enough cold water to cover them generously. Drain, place in a large kettle and cover with fresh water by two inches. Bring to a boil slowly, reduce heat to simmer and cook gently until the beans are almost tender. If the water boils away, add more boiling water to keep them well covered. Drain, saving the cooking water.

Meanwhile, scald the pork in boiling water. Cut half of it into pieces about one-inch square, leaving the other half whole.

In the bottom of a large earthenware casserole or bean pot with a lid, place the onion. Add half the drained beans, then the cubes of pork and top with the remaining beans. Place the chunk of pork on top. Mix together all remaining ingredients and pour over the beans. Heat 2 cups of the remaining bean liquid and pour it over all. Cover and bake in a preheated 250° oven for six to eight hours. Keep an eye on the beans. If the liquid boils away, add any remaining bean liquid heated to the boiling point, or boiling water. The beans must always be covered.

During the last hour of cooking, uncover the pot and allow the beans to finish cooking. Do not add any more liquid during this time. Serve with steamed Boston Brown Bread (from cans) or hot rolls.

Julia Augier's Rice and Beans

This is one of those recipes that doesn't spell out by name what it really is. It is a combination of pork, kidney beans, seasonings and tomato sauce served with freshly cooked rice—a hearty, good, inexpensive stew right out of Puerto Rico.

3 pounds (6 slices) of pork, cut off the end of the loin
2 tablespoons butter
2 tablespoons vegetable oil
1 very large onion, peeled and coarsely chopped
1 bay leaf
½ teaspoon thyme
Salt
Freshly ground pepper
3 8-ounce cans tomato sauce
1 tablespoon tomato paste
Grated rind of 1 lemon
3 1-pound, 4-ounce cans kidney beans

When you buy the meat, have the butcher cut out the bone, or do it yourself. Then cut each slice into three equal pieces, cutting off any surplus fat.

Heat the butter and oil in a large, heavy skillet. When hot, sauté the meat, a few pieces at a time (don't crowd the pan) until lightly browned on both sides. After the meat is browned, lift it to a heavy four- to five-quart ovenproof casserole.

Add the onion, bay leaf, thyme, salt, pepper, tomato sauce and paste and 1 cup of water. Bring to a boil. Add the lemon rind and all the beans with their liquid. Fold the beans into the mixture with two spoons, taking care not to break the beans. Bring to a boil again. Cover and place in a preheated 325° oven for one hour or until the meat is tender when pierced with a fork. Taste for seasoning.

While the beans are cooking, cook the rice and keep it warm. Serve the beans in large, heated soup bowls or plates, with a serving of rice. Serves about eight.

Note: In the event any beans are left over, purée them to make a nice soup.

Rosa La Cour's Red Beans and Rice

House Beautiful's garden editor, Elvin McDonald, enjoyed this old Louisiana dish so much at a recent party in New Orleans that we wrote to Miss La Cour, the caterer, to ask if we might have her recipe. If all her cooking is as good as this (she caters for everything from cocktails to weddings), Miss La Cour must present splendid fare, indeed.

2 cups red kidney beans
1 ham hock
1 small onion, peeled and minced
½ sweet green pepper, seeded and chopped fine
1 rib celery, chopped fine
1 clove garlic, peeled and minced
Salt
Freshly ground pepper

Wash the beans. Place in a large, heavy casserole with enough cold water to cover. Bring quickly to a rolling boil. Then stir well. When all the beans sink to the bottom of the casserole, add all remaining ingredients with salt and pepper to taste. Reduce heat to moderate and continue cooking until the beans are "creamy" and tender. Depending on the age of the beans, two to three hours. Taste for seasoning.

To serve, slice the meat off the hock and serve with the beans and freshly cooked rice. Serves six to eight.

Roasted Chicken with Garbanzos in the Basque Manner

3½ to 4-pound ready-to-cook chicken, trussed
2 to 3 cloves garlic, peeled and split
Salt
Freshly ground pepper
Olive oil
2 cups cooked garbanzos (chick peas)*

Tuck the garlic into the cavity of the bird and rub with salt and pepper. Coat the skin well with olive oil, then salt and pepper. Place in a roasting pan, surround with the cooked garbanzos and a little of their cooking liquid. Roast in a preheated 450° oven for about one hour or until the legs feel soft and the juices run clear when the leg is pierced with a fork.

**To cook the garbanzos*: Place garbanzos (available in stores specializing in Spanish foods) in a deep kettle with a teaspoon or so of salt and cover with lukewarm water. Soak overnight. The following day, add enough water so the peas are completely covered. Bring to a boil. Skim off any foam that rises to the surface. Keep skimming until the water is clear. Then add 1 medium onion and 1 garlic clove, both peeled and minced, 1 tablespoon tomato paste, 1 bay leaf, 1 tablespoon of olive oil and ½ teaspoon rosemary. Bring to a boil, reduce heat to simmer, cover and cook for three to four hours (time depends on the age of the peas) or until they are soft. Keep covered with liquid during the entire cooking period.

If canned garbanzos are used (you will need 3 cans), place in a heavy saucepan with their liquid; add 1 clove garlic, minced, a couple of tablespoons of minced onion, and 1 tablespoon tomato sauce. Bring to a boil and simmer 15 minutes.

Note: The garbanzos can be puréed in a food mill before serving.

Soups

These three great soups all call for a ham bone. If you haven't a nice bone on hand, buy the butt end of a ham, cut off a thick slice and bake or broil, then use the real butt to make your soup.

The Coach House Black Bean Soup

This soup comes from New York's The Coach House, where it is always on the menu, with good reason. It's marvelous.

4 cups black beans
½ cup (1 stick) butter
3 stalks celery, finely chopped
3 large onions, finely chopped
2½ tablespoons flour
½ cup minced parsley sprigs
Rind and bone of a smoked ham
3 leeks, thoroughly washed and sliced fine
4 bay leaves
1 tablespoon salt
½ teaspoon freshly ground pepper
1 cup Madeira wine
2 hard-cooked eggs, finely chopped
Lemon

Cover beans with cold water and soak overnight. Drain. Place *(Continued on page 156)*



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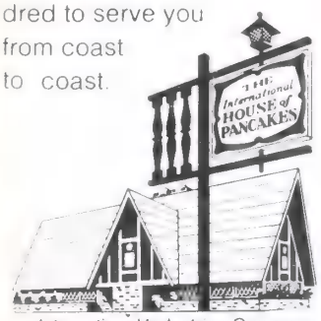
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FOOD & DRINK

SPANISH WINES— OVERLOOKED AND UNDERVALUED

by John Donovan

In the last year or so, a growing number of economy-minded people have "discovered" Spanish wines. They compare their discoveries to many domestic and other imported wines and boast of finding Spanish ones that are both inexpensive and highly palatable. This is all very true, but it is also true that a fine Spanish wine can be hard to find—even in Spain.

In the past, many critics of the Spanish wine industry charged that both the vintners and their government regulatory agencies have operated in an offhand, almost casual manner. This, they say, accounts for the high incidence of variability in Spanish wines—not only from year to year but even between one bottle and another from the same vintner.

Happily for those who fancy Spanish wines, many major vintners have set up new controls to provide greater uniformity.

The seals that do have merit and are respected by the experts are the Riojan *Marca Registrada* and the *Garantia De Ligitimidad*, which are issued by an organization of Riojan vintners, the *Consejo Regulador de la Denominación de Origen Rioja*.

While only small quantities of vintage Spanish wine have been available in the United States in the past, the situation is very different this year. The bins of better liquor stores across the country are now stacked with bottles of good Riojan wines from some of Spain's most respected *bodegas* (wine cellars). Now available are the following:

Federico Paternina
Gran Reserva, 1955.....$2.99
Torres Coronas
Gran Reserva, 1955.....$2.09
Bilbainas Vina Pomal
Reserva, 1955.....$3.25
Federico Paternina
Gran Reserva, 1949.....$4.99
Federico Paternina
Gran Reserva, 1947.....$5.99

The best Riojan wines are *Reservas* and *Gran Reservas*. Many are aged in the wood for long periods—usually 10 years or more—plus another fifteen in the bottle. Until recently there were some Marques De Riscal Gran Reserva reds available in New York City with vintages dating from 1925, 1927 and 1930.

Other wines, which although not *Reservas* or *Gran Reservas*, are eminently palatable and worthy of consideration and are now available in this country. They are:

Federico Paternina
Banda Azul Tinto, 1964.....$1.49
Torres
Vino Sole, 1965.....$1.79
Franco-Espanolas
Vino Sole White, 1961.....$1.89
Franco-Espanolas
Diamante, 1961.....$1.89
AGE Bodegas Unidas
Siglo, 1959.....$1.99
Bodegas Bilbainas
Brillante, 1961.....$2.06
Bodegas Imperial
Cataluna Blanco, 1966.....$1.19

All the above are prices in New York City and are subject to change.

Priced at $1.19, the Vino Cataluna Blanco produced in Tarragona is surprisingly good, and, in my opinion, one of the best buys available. The label claims that the wine is made from Pinot Chardonnay grapes. All I can say is that the French grapes seem to have taken root well. (The Pinot Chardonnay white grapes of southern Burgundy are used to make some of France's most celebrated wines.) At this price, Vino Cataluna Blanco, which I find soft and delicious, bought by the case makes a pleasant inexpensive wine to keep on hand all the time.

It has often been contended that most young non-vintage Spanish wines were extremely raw and coarse-tasting—a quality caused by the large amounts of tannins and acids which result from old-fashioned fermenting and aging techniques. Yet I have, in Spain, drunk some young wines—*vinos de pasto* or *vinos de pastoso*, as they are sometimes called—that are mellow and velvety.

Many wine authorities are critical of the Spanish *bodegas* that label their wines "Burgundy," "Claret" or "Chablis."

Of course, no Iberian wine, neither Portuguese nor Spanish, can ever taste precisely like French, German or even Californian wines. And it is true that there is no Spanish version of a Château Mouton Rothschild or of a Piesporter Goldtropfchen Spätlese.

Yet The Bodegas Franco-Españolas of Logroño (Rioja) claim that the skills of Bordeaux vintners have been imparted to their "Burgundy," "Claret" and "Chablis"—thus they feel justified in using the descriptions on their labels. On the other hand, all of France's great Burgundies—Pommard, Beaune and Corton—are made from Pinot Noir grapes, while the Riojan table wines are the product of a blend of Tempranillo, Garnacho, Granciano, Mazuelo or Viura grapes.

An agreement reached in British courts prevents Spanish vintners from calling their sparkling white wines "Champagne," but that is what it tastes like—and that is what visitors to Spain continue to ask for. Although it is relatively cheap in the home country, once it reaches the United States it gets more expensive. The reason: American taxes on sparkling wines are nearly 10 times that placed on imported still wines. Still, at $5 and under, Spanish "Champagne" is a good value compared to other imported Champagnes. The *Extra Bruts* of two firms, Castellblanch and Cordoniu, are the best of these sparkling wines. And another good one is Royal Carlton, by the Bodegas Bilbainas of Haro (Rioja).

While good Spanish wines are available now in many cities across this country, it is still difficult to obtain Spanish "Champagne" except in the major cities. In New York City I recently purchased the best bottle of Cordoniu now available, however. A *Brut* Gran Cordoniu, *Non Plus Ultra De Anada* that cost me $5.25. It was truly a *vino el fantastico*.

No survey of Spanish wines would be complete without a mention of Sangría, the fascinating wine punch. Last summer, in Mallorca I watched the hotel owner, Señor Morrera, make his potent version of this drink. First into the pitcher went several slices of oranges, lemons and limes. Then, ice, sugar, a large quantity of red wine, a good shot or two of Fundador brandy, some Curaçao, a dollop of Grand Marnier and then, instead of water, he filled the pitcher with Champagne.

In New York City the liquor store with the largest and most varied inventory of Spanish wines—and Champagnes—is Mostero and Castro at 576 Sixth Ave. In the other cities, check the yellow pages. (But if you try Señor Morrera's formula for Sangría, don't drive afterwards. ■



How to make frozen soufflés "rise" to new heights
by Jacques Pépin

THE OUSE BEAUTIFUL CHEF

When served a frozen soufflé, you may have wondered how it rose to such magnificent heights—sometimes two to three inches above the mold—without having been baked. It's very simple. Frozen soufflés are, of course, nothing more than whipped cream, a liqueur, egg yolks and sugar mixed together and then frozen. The "rising" of the soufflé is accomplished by the simple device of tying strong parchment paper around the mold.

Cut a wide piece of strong baking parchment long enough to go ompletely around mold and overlap ghtly. Then fold the paper two or three times, depending on the idth of the paper l on how high you int your soufflé to above the mold.





Apply your strip of paper to the outside of the mold, pulling the paper together securely and tightly so that the soufflé mixture cannot run down between the paper and the mold.

Secure the paper collar with a piece of string, tying it very tightly. Fill the mold up only to e top edge. Place both the filled mold and the remaining mixture in the freezer for 15 minutes. By that time, the surplus xture will have become firmer and will not run. Then fill e "collar" and smooth he top surface. Return) the freezer and freeze until firm. At serving ıe, sprinkle some cocoa er the top to simulate browning in the oven. And don't forget to remove the paper!



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PRODUCT INFORMATION

Pages 45-55

Other products in the Computer House are: Sofa and lounge chair fabrics in living room, WESTGATE FABRICS. Wallcovering in den/guest bath, shower curtain fabrics throughout, and bedspread and shutter panel fabric in girl's bedroom, all from CONNAISSANCE FABRICS. Bedspread fabric in master bedroom and shutter panel fabrics, FRANCISCAN FABRICS. Wallcovering in girl's bedroom, WOODSON WALLPAPERS, INC. Boy's bedroom wallcovering, PAPIER PEINTS; bedspread fabric, DAVID AND DASH. Wallcovering in master bath/dressing room, JAMES SEEMAN STUDIOS, INC. Sofa-Daybed in teen-age playroom, SIMMONS. Game chairs, THONET. Bathroom towels, FIELDCREST. Wicker bathroom stool, HARVEY MFG. CO. Plexiglass water glass in bathroom, CROSSMAN MFG. CO. Area rugs in dining and den/guest room, SAVNIK AND CO.

Toy items, F.A.O. SCHWARZ, 58th St. and Fifth Ave., N.Y.C. Coca-Cola sign, HOUSTON COCA-COLA BOTTLING CO. Structural-Graphic in master bedroom by Steve Taylor. Painting in den/guest room by Alfred Lee. Hard-edge acrylic painting and nail constructions all by LaWayne Alexander, including exterior patio wall construction executed by Richard Schultz. Graphic in girl's bedroom by Barbara Durette. Cooperating Houston retail stores included BINSWINGER GLASS CO., JOYCE BERTRAM —BATH AND BOUDOIR and CASTLEBURY-HELD (fabrics and wallcoverings).

Pages 56-59

Living Room:
Rugs from Casablanca, STARK CARPET. "Jasmine" sofa fabric, EAGLESHAM PRINTS. Sofa, PARISH-HADLEY, INC. Tiger velvet on chair, OLD WORLD WEAVERS. Matelassé check fabric, BRUNSCHWIG & FILS. Corner cupboard and Mexican candlesticks, THE MUSHROOM, 1027 Third Ave., N.Y.C. 18th-century English finials, PARKE-BERNET GALLERIES, 980 Madison Ave., N.Y.C. Shutters, U.S. SHUTTERS, INC. Coffee table, Indian table and lamp on round table from JOHN ROSSELLI FURNITURE. Captain's chair, DAVID BARRETT INTERIORS. Floor lamps designed by Cedric Hartman, LUTENCLAREY-STERN.

Hallway:
Zebra rug, STARK CARPET. Wood pillow stools, YALE BURGE REPRODUCTIONS. Lighting, HABITAT, INC. Monkey figure, THE MUSHROOM.

Study:
"Chinese Leopard" toile wall fabric, BRUNSCHWIG & FILS. Chaise and shell fabric on pillows, DAVID BARRETT INTERIORS. "Marchand" chaise fabric, DAVID AND DASH INC. "Lionine" stool fabric, feather print pillow fabric, all TRESSARD FABRICS. Flokati rug, F. SCHUMACHER. Shutters, U.S. SHUTTERS, INC. Hen head on desk, THE MUSHROOM. Dried flower arrangement, GEORGE COTHRAN FLOWERS, 1027 Third Ave., N.Y.C.

Bedroom:
"Morning Glory" wallpaper, HANNETT, MORROW, FISCHER. Chair at desk, TABLERIE, INC. Rug, EDWARD FIELDS, INC. Window and bed curtain eyelet embroidery fabric, HENRY CASSEN FABRICS. Bed linens, D. PORTHAULT, INC., 55 E. 57th St., N.Y.C.

Kitchen:
Plaid vinyl wallpaper, ADAMS LEATHERS AND VINYLS, INC. Refrigerator and dishwasher, both FRIGIDAIRE. Lustertone sink, ELKAY MFG. CO. Cooking top and stove, GEORGE D. ROPER SALES CORP.

Pages 60-63

Sofa, chair and bed by JOHN HARRIS STUDIO, 131 Greene St., N.Y.C. Hourglass light table, by DIRECTIONAL INDUSTRIES, at DESIGN HOUSE, 1220 Huron Bldg., Cleveland; MARSHALL FIELD, Chicago. Light bulb table, CARLOS SANSEGUNDO, 242 W. 14th St., N.Y.C. Fiber-glass chair, PETER KREDENSER, 436 West St., N.Y.C. Red cube table by Neal Small, at BONNIERS, 605 Madison Ave., N.Y.C. Ball table by Neal Small. Three-cylinder light table, SCARABAEUS LTD., 223 E. 60th St., N.Y.C. Flying saucer light table by Verner Panton, at GEORGE KOVACS, 831 Madison Ave., N.Y.C. Imported by JENS RISOM DESIGN, INC.

Pages 64-69

Equipment:
"Primitive" quarry tile, AMERICAN-OLEAN TILE. Western Red Cedar walls and ceiling, WESTERN WOOD PRODUCTS ASSN. Redwood, CALIFORNIA REDWOOD ASSN. Aluminum sliding doors, ALFAB, INC., Sarasota, Fla. Glass and mirrors, PITTSBURGH PLATE GLASS. Fireplace, CONDON KING CO. Laminated plastics, TEXTOLITE DEPT., GENERAL ELECTRIC. Plumbing fixtures, KOHLER. Kitchen appliances, THE TAPPAN CO. Hardware, P. & F. CORBIN DIV., EMHART CORP. Alcort "Sunfish" sailboats, AMERICAN MACHINE & FOUNDRY. Canoe, GRUMMAN ALLIED INDUSTRIES, INC.

Living Room:
Carpet, CABIN CRAFTS. Bookcase, Hardwood House Wall System from LIVING WALLS of Sarasota. Mirror by Alexander Girard. Ceramic flasks by Carol Robinson and bowl by Boots Culbertson, both from COLSON STUDIO. Desk lamp, KOCH & LOWY. "Marcel" sofa and ottoman, "Malitte" lounge, and "Caori" coffee table all from KNOLL INTERNATIONAL. Floor sculpture by Vernon Voltz. Dining table, TRI-MARK SHOWROOM. Dining chairs by Asnaghi from HANK LOEWENSTEIN, INC., Ft. Lauderdale, Fla. Dining lamp, ARCO LIGHTING. Travertine planter, ASSOCIATED DESIGN GROUP, INC. Buffet executed by DESIGNER'S WOODCRAFT, INC. Lamp on buffet, ROBERT SONNEMAN ASSOCS. INC. Crystal, ROSENTHAL U.S.A. LTD. "Feudal Plate" draperies, HARVEY PROBBER SHOWROOMS INC. Plants, REASONER'S TROPICAL NURSERIES. Painting over buffet by Donna Hall. Painting over sofa by Margery Deo. "Arabia" rice pattern china made in Finland. Accessories, THE YANKEE TRAVELER, St. Armands Circle, Sarasota, Fla.

Music Room:
"Bastiano" chairs and sofa, KNOLL INTERNATIONAL. RCA "2000" TV console. RADIO CORP. OF AMERICA from MAAS BROS., Sarasota, Fla. Wallpaper, WINFIELD DESIGN ASSOCS. Painting by William Koch.

Terrace:
Chairs and table designed by Richard Schultz, KNOLL INTERNATIONAL. Planter, ARCHITECTURAL POTTERY, 306 E. 61st., N.Y.C.

Foyer:
Table executed by DESIGNER'S WOODCRAFT Antique Golden Afghan rug.

Master Bedroom:
Bed, DUBINSKI-FREER, Paris, France; D.G.M. ASSOC'S., 160 E. 56th St., N.Y.C. Chaise, "Brno" chair designed by Mies van der Rohe and side table designed by Warren Platner, all from KNOLL INTERNATIONAL. Deck furniture, STENDIG INC.

Page 70-74

Fir Roughtex siding stained driftwood gray, Nevada Ranchero prefinished interior paneling and copen blue Micarta kitchen counter, U.S. PLYWOOD-CHAMPION PAPERS INC. "Quarry Tiles" floorings throughout, AMERICAN OLEAN TILE CO. Exterior bull's-eye windows of ponderosa pine available at local lumber dealers, PONDEROSA PINE WOODWORK. All kitchen equipment, WESTINGHOUSE ELECTRIC. Raw linen upholstery throughout, BELGIAN LINEN ASSOC.

Page 80-89

Living Room:
Upholstered sofa and chairs, SIMMONS. "Lanette" sofa and chair upholstery fabric, GREEFF FABRICS. Greek area rug, MOREDDI DIV. RAYMOR MFG. Table lamp and vinyl shade, RAYMOR RICHARDS, MORGENTHAU, INC. Brass easel, PAUL M. JONES. Parsons table and octagonal table, DIRECTIONAL. Glass beaker and fireplace equipment, WAINLANDS. Curtain fabric, S.M. HEXTER.

Foyer and Dining Area:
Pewter table and wall-hung lights, WAINLANDS. Lizard Parsons table, SELIG. Chairs, THE MCGUIRE CO. Artificial flower basket and vegetable centerpiece, STEPHEN BARANY, 149 E. 72nd St., N.Y.C. 10021. "Amtico" vinyl tile floor, AMERICAN BILTRITE RUBBER CO.

TV Area and Library:
"Oxford" Hide-A-Bed sofa and #7895 Terra Cotta sofa fabric, SIMMONS. "Sunset" curtains, S.M. HEXTER. Stool, SELIG. Bookcases and lamps, RAYMOR/RICHARDS, MORGENTHAU, INC.

Master Bedroom:
Bedstead, BRUETON INDUSTRIES INC. "Bentley" Hide-A-Bed sofa and "Beautyrest" mattress, SIMMONS. "Queen Ann's Lace" fabric for bedspread, curtain, Hide-A-Bed sofa and carpeting, GREEFF FABRICS. Table and magazine rack, RAYMORE/RICHARDS, MORGENTHAU, INC. Desk chair, THE MCGUIRE CO. Silk flowers, STEPHEN BARANY.

Mrs. Simmons' Bathroom:
Wallpaper, PHILIP GRAF WALLPAPERS. "Flowers" wallpaper, EAGLESHAM PRINTS. Fixture, LIGHTOLIER. Beaded curtains, BEADANGLES, 261 Fifth Ave., N.Y.C.

Guest Bedroom:
"Ondine" blue curtains and bedspread fabric, TRESSARD FABRICS. Spindle headboards, commode and benches, REES AND ORR. "Beautyrest" mattresses, SIMMONS. Carpet, GREEFF FABRICS.

Son's Room:
"Barbara" studio couches, SIMMONS. "Prescot" curtain and couch fabric, PATTERSON FABRICS. Bentwood chair, THONET INDUSTRIES. Brushed chrome lamp, plastic table, bookcase and mirror, RAYMOR/RICHARDS, MORGENTHAU, INC. Carpeting, GREEFF FABRICS.

Daughter's Room:
Slipper chair, SIMMONS. "Serenity" curtain and chair fabric and Acrilan carpeting, GREEFF FABRICS. Lamps, RAYMOR RICHARDS, MORGENTHAU, INC.

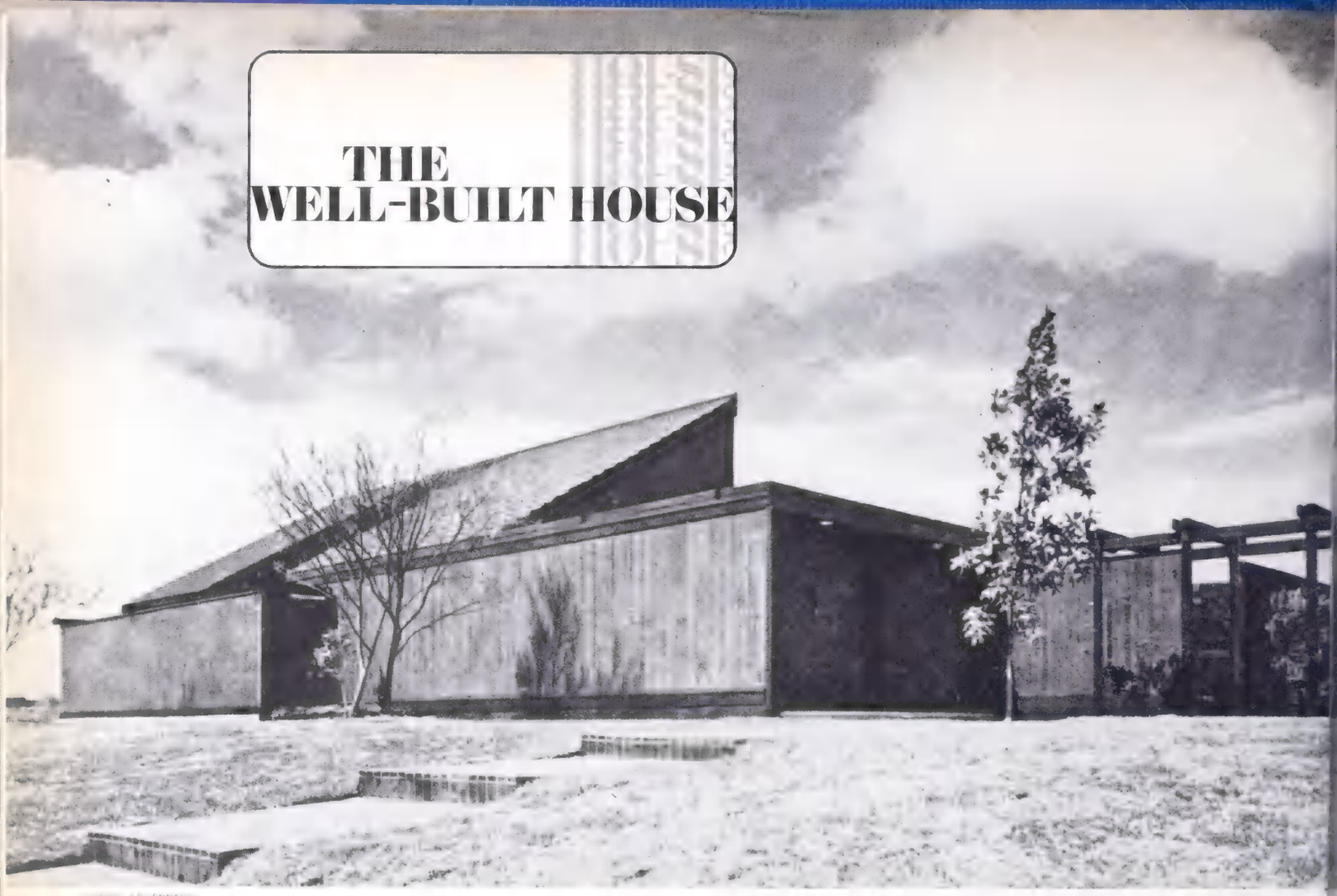
Kitchens:
All appliances, GENERAL ELECTRIC.

Page 92-93

Kitchen consultants, WESTCHESTER CUSTOM KITCHENS. Built-in Food Center and oven hood, NUTONE. Refrigerator/freezers, SUB-ZERO FREEZER CO. Self-cleaning built-in double ovens, GENERAL ELECTRIC. 7-element cooktop, THERMADOR. Stainless steel double sinks, single sink and fittings all from ELKAY. "Imperial" dishwasher, KITCHENAID. Stainless steel hood and ventilator, BROAN. Instant hot-water faucet, SUNBEAM. Built-in paper dispenser, MARCHAND, INC. Can-opener-knife sharpener, RIVAL. Battery powered clock/radio, RCA. Air conditioning, NORGE DIV. FEDDERS CORP. Recessed lighting, HALCOLITE. Hanging light fixture, METROPOLITAN LIGHTING. Perma-shield awning-style windows, ANDERSEN CORP. Chairs and hutch, both FURNITURE IN THE RAW. Table with antique butcher table base and slate plastic laminate top, PARKWOOD LAMINATES. Black enamel spinet piano, WINTER & CO. Vinyl brick floor, AMTICO. Dacron batiste curtain fabric, HENRY CASSEN. Patent vinyl cushions and window valances, GILFORD VINYL. "Midwinter" cups and saucers, TREND, Staffordshire, England. "Barn Siding" plastic laminate custom cabinets, PARKWOOD LAMINATES, INC. "Toile" vinyl wallpaper, THOMAS K. SMITH INC. ■



THE WELL-BUILT HOUSE



From foundation to roof, contemporary construction techniques were used to reduce the cost of building our Houston cover house

Many innovations contributed to making our cover house in Houston "The Best House $50,000 Can Buy." Some were mentioned briefly on page 46. Certainly there are no more important contributions than the new approaches to building used to assemble the house. Here in more detail are a few of the vital steps between lot grading and furnishing. While new in technique, all make use of existing materials. And each method illustrated here is being used right now in other parts of the nation—perhaps where you live. If builders in your area haven't come around to one or more of these approaches, you can be reasonably sure some of them will within the next 18 months. They are that important. And, as mentioned on page 46, any of these techniques could produce a less expensive new house for you. *Underneath the house*, one of the most significant systems (*center*) began with concrete piers, hot-dipped galvanized steel joists and perimeter beams. Developed by U.S. Steel, the metal-framed base cut a week off the time it would normally take to build a foundation. In one day, workmen finished pouring concrete piers, and in less than a day they assembled the metalwork. *Leveling the floor frame* (*lower right*) requires only a hand wrench and some muscle. Jacking up the floor frame is a far easier and more permanent method of leveling than shimming wood beams—the conventional way small errors are corrected. More than that, jacking up the steel (or letting it down) is ideal compensation for normal settling or for the shifting of unstable soil. *Over the frame* go 1⅛-inch tongue-and-groove plywood panels, each measuring 4 feet by 8 feet (*lower left*). Like the wall panels and roof decking, floor sections were supplied by U.S. Plywood. How were

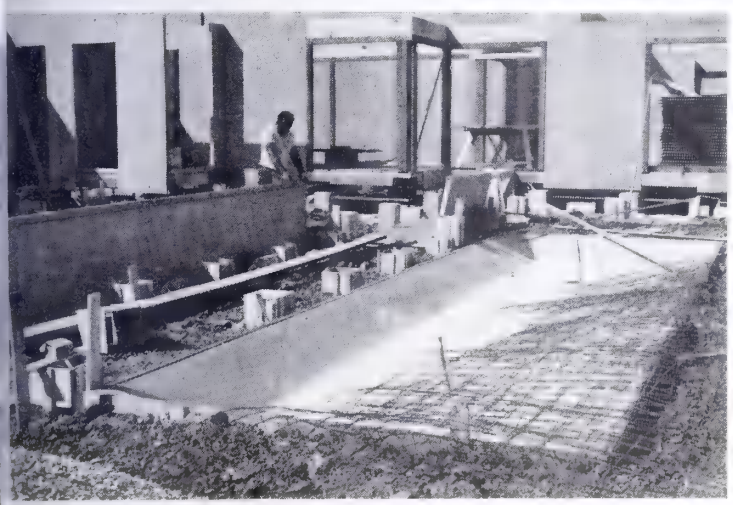




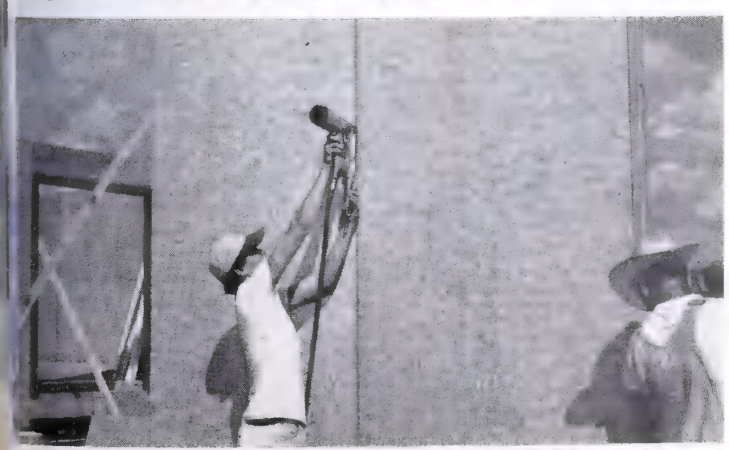


WELL-BUILT

they attached? With modern construction adhesives, from Franklin Glue. These tenacious new adhesives are as permanent as bolts or self-tapping screws and, in many cases, more long-lasting than a nailed joint between wood decking and wood joists. *Poured concrete, (immediately below)* for the reflecting pool in the front courtyard (*see cover*), represents one "old-fashioned" way to build. Of course, the pool was poured directly from a ready-mix truck, considerably faster than mixing concrete at the site. But all this demonstrates that (1) old and new methods of construction can blend without difficulty, and (2)



hat even conventional construction can be moved along faster. It loes move faster, when preplanning turns out a smooth-running onstruction schedule that brings oncrete workers on the job at recisely the right time. In this ase, they were working side by ide with a panel crew, but beause the timing was accurate, either crew bothered the other. Moreover, the ready-mix concrete ruck backed up to the pool edge o pour—again, because preplanning had timed the truck arrival efore fencing or other impedients were placed between street nd pool. In the background is a good view of one stage in the erection of wall panels. Each panel, whether framed for doors or windows or built solid, is fully constructed when it's raised into position. *Panels going up* in the bottom photograph are being fastened with a semi-automatic nail gun. A U-shaped opening at the edge of each panel fits over a 2 by 4-inch spline, 4-inch side parallel to the panels. The carpenter is nailing the panels to this spline, and on the right edge of the right-hand panel you can see half of the next spline ready to receive the next panel. The wavy apearance of the "Oldbridge" panel surface is a hand-hewn effect developed by U.S. Plywood. The panels are roughly two inches thick, made up of $\frac{3}{8}$-inch plywood facings sandwiching a core of rigid foamed polyurethane, a product of Dow. Specifications allow for $\frac{1}{4}$-inch facings with no loss of strength. Erecting these two panels took the men about four minutes. *Other items* that moved construction along more rapidly included: Metal roofing panels pre-coated with asphalt and granules, from Automated Building Components; an aluminum circular stair that went up in 30 minutes, from Columns; a prefab fireplace from Majestic.





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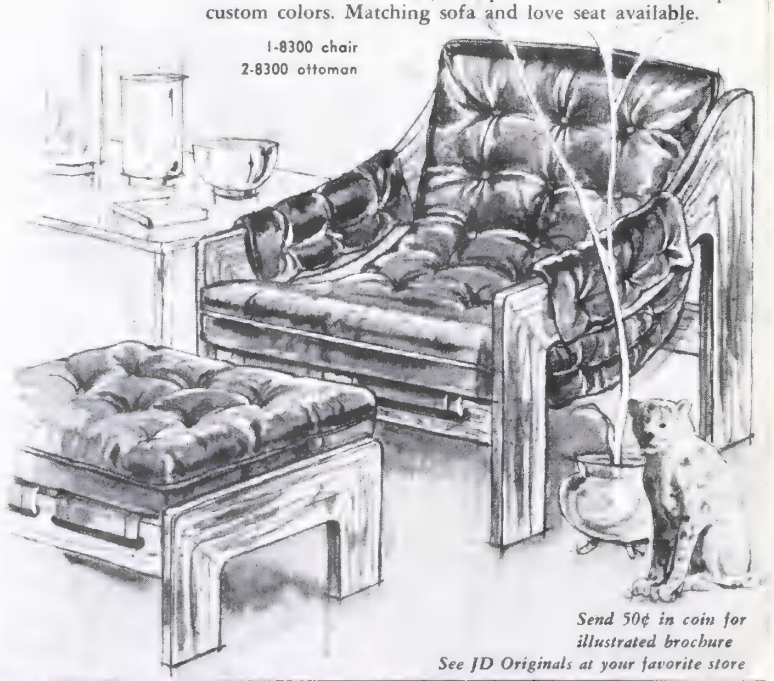
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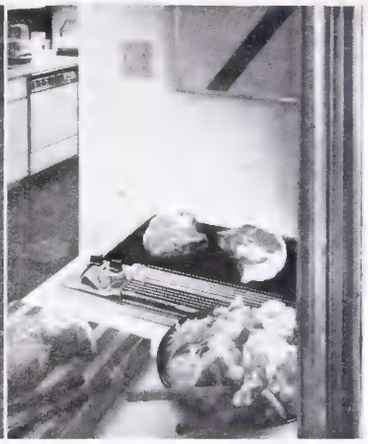
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WELL-BUILT



This handsome bar, topped with white Formica, has a trim stainless steel Elkay sink and cabinets above and below for storage. It is conveniently located on the outside wall of the living room, with louvered doors stained to match the wall. The doors neatly close off the bar when it isn't used.



Located in a space between the kitchen and the rear door, this Jenn-Air grill with its own exhaust fan separates charcoal cookery from everyday meal preparations. Counter is directly before a sliding glass window that opens to the front courtyard deck, fine for outdoor dining.

OTHER PRODUCT INFORMATION PAGE 102

Participating Manufacturers

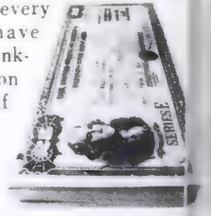
Armstrong Cork Co.: vinly tile, carpeting, ceiling tile, vinyl sheet
ASG Industries: tempered glass
Automated Building Components, Inc.: metal roofing
Bronzelite Manufacturing Co.: outdoor lighting fixtures
Brown-Jordan Co.: furniture
Cannon Craft Manufacturing: shutters
Columns, Inc.: circular staircase
Delta Faucet Co.: kitchen sink faucet
Dow Chemical Co.: urethane for wall and roof panels
Edison Electric Institute: total electric home
Elkay Manufacturing Co.: stainless steel sinks, water cooler, bar faucet
Formica Corp.: countertops and kitchen cabinets
Founders Furniture Co.: furniture
Franklin Glue Co.: construction adhesives
General Electric Co.: air conditioning, heating, major appliances, small appliances
Honeywell: temperature control
Howard Manufacturing Co.: shaped wood steps, wood grilles
Jenn-Air Corp.: electric grille
Kaiserhof Consolidated, Inc.: sliding glass door frames
Kirsch Co.: drapery hardware
Kohler Co.: all bath fixtures
Lone Star Cement Corp.: ready-mix concrete
Majestic Co., Inc.: prefab fireplace
Martin-Senour Co.: paints and stains
Miami-Carey: bath cabinets and hardware
Modular Dimensions, Inc.: wall and roof panels
NuTone: built-in food center
Plastic Pipe Institute: plastic piping
Progress Lighting: lighting fixtures
Schlage Lock Co.: door hardware
Simmons Co.: furniture
Simpson Timber Co.: redwod lumber
Thiokol Corp. of Texas: cabinet system, all ceramic floor tiles
Thomasville Furniture Industries, Inc.: furniture
3M Co.: roofing granules
Westinghouse Electric Co.: incandescent, mercury vapor lamps
Whirlpool Corp.: trash masher
U.S. Plywood: interior and exterior panels, roof deck, floor system
U.S. Steel Corp.: steel girders and joists

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You decided to put it off just one m time.
Now a year's gone by and your nest e is still waiting to get started.
Don't let it wait any longer.
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Linda Saatsaz



THIS SUPER PRODUCT IS PRODUCING SUPER NEW SLENDERIZING FOR A HOST OF WOMEN. HERE ARE JUST A FEW:

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Please send me Sauna Belt trim-jeans along with complete easy to use instructions, including the 'Magic Torso' Exercise Program. I understand that if I do not lose a total of from 6 to 9 inches or more off my waist, tummy, hips and thighs in just 3 days I can return the trim-jeans to Sauna Belt Inc. and receive my money back.

For each Sauna Belt trim-jeans and complete instructions I enclose $13.95.

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Man: Waist size_____ Hip size_____

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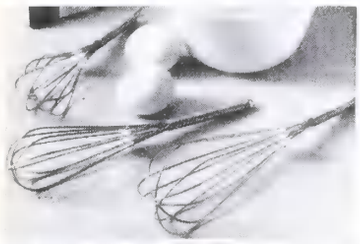
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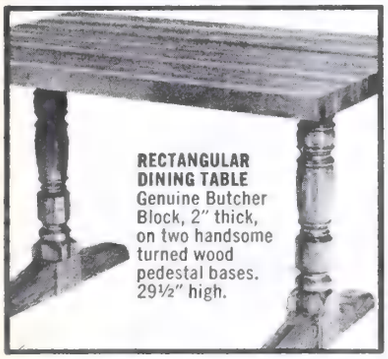


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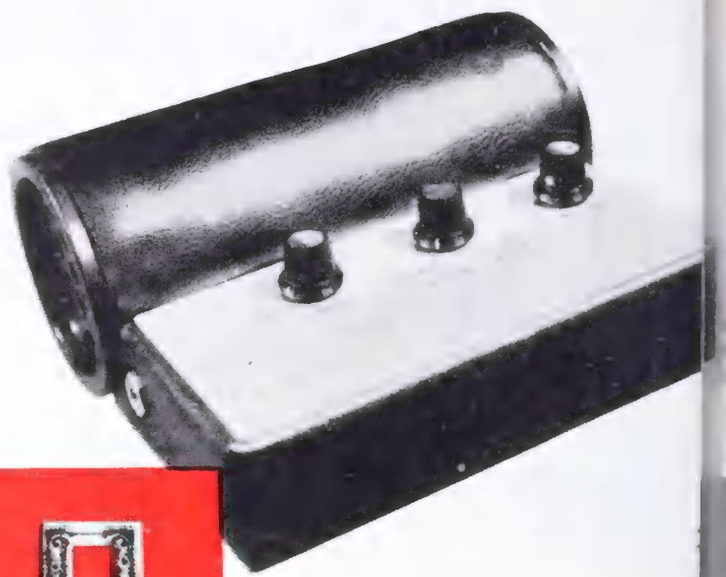
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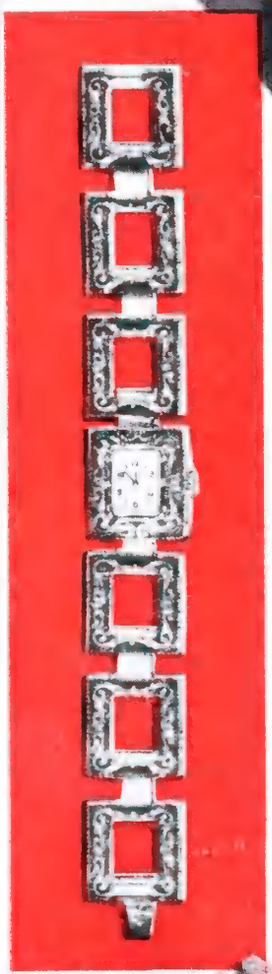
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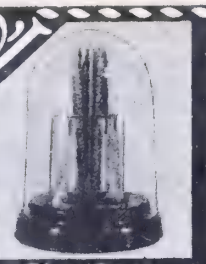
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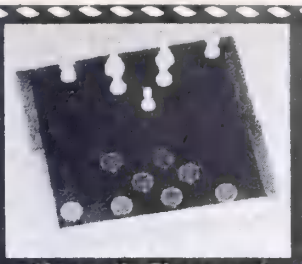


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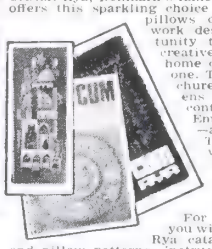
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NEEDLEWORK FOR THE 70's

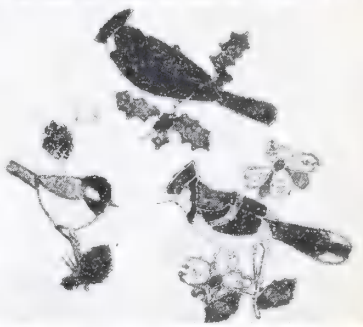


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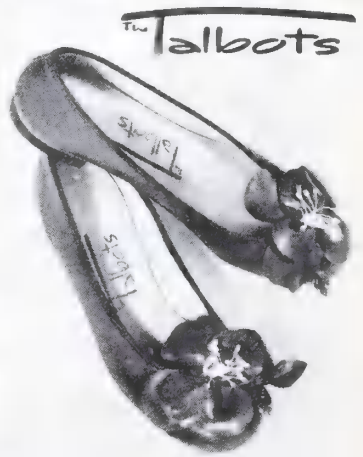
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Above kits have carved wood hull, metal fittings, mounting stand and step-by-step instructions.
SATISFACTION GUARANTEED
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Flower Shoes. Pretty at home or away are our hand-crafted fine leather shoes with everlasting leather flowers on the toes, hard leather soles, and half-inch heels. Navy, red, hot pink, lime, yellow, or white. Sizes 5½-9½, narrow and medium widths. $15. Add 90¢ for postage.
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Branches: Duxbury, Lenox, Mass., Mt. Carmel, Conn.

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For those heavy, misnamed "portables". Our handsome run-about holds even large color sets. Swivels on big 5" casters, rolls from room to room—enjoy TV anywhere! Stores lots of magazines, papers, too! Handcrafted pine, rugged birch legs. Honey or maple, antique pine or walnut finish. Shipped flat for economy, easy assembly. 27"H 14"D. 2 Widths: 29"W (25¼" between legs) **$29.95.** Unfin: **$24.95.** 33¾"W (30" between legs) **$34.50.** Unfin: **$29.50.** Shp. Chgs. Col.





DOOR CABINET FOR PORTABLES

Our charming cabinet holds 19" color or 19"-21" black & white portables (19½"Hx25½"W inside). Top back lifts for rabbit ears; doors fold flat against sides for viewing. Huge, concealed casters roll anywhere—swivel to any angle. Select pine, honey or maple, ant. pine or walnut finish. 28"Hx 28½Wx19"D: **$69.95. UNFINISHED KIT:** Doors made, just assemble & finish. Easy directions. **$44.95.** Both Exp. Chs. Col.

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Over 450 Gifts from 30 Countries



Want to take an around-the-world shopping tour from your favorite armchair? Come with us to see the finest handicrafts of the world. This Spring, we feature a trip to Japan and the Orient for silk, lacquer ware and porcelain. From there we go to the sub-continent of India and Pakistan for their brassware, ivory and exotic Jewelry. Then on to Europe for Florentine leather and Alabaster from Italy, steins and toys from Germany and Austrian music boxes. Next to Scandinavia for glass, pewter and jewelry. Among the other stops you will make are Mexico, Holland, Canada, Yugoslavia, Russia, and Morocco. So just fasten the seat belt on your armchair and fly with us around the world.

To take this tour send 25c for our new 48-page catalog with hundreds of new handicraft items from $1 to $75.

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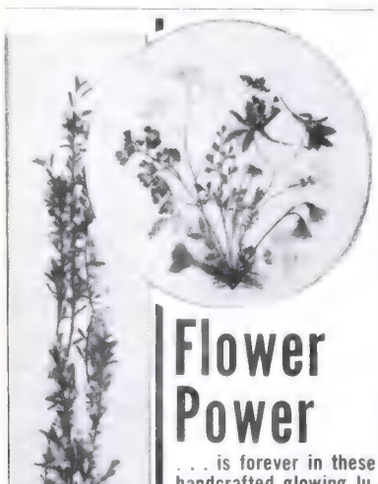


To "Turn A Heart Your Way" give a

MUSICAL VALENTINE

A pair of hearts (red, edged in gold) add the color note to this ceramic darling by LEFTON. In her white gown she flirts to the tune of "My Funny Valentine". She is a year round reminder of one's love for either she or he to give to him or her. 5¼" high, Price $5.95 postpaid.

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Flower Power

. . . is forever in these handcrafted glowing lucite plaques. The delicate beauty is captured in fresh picked colors. Spring for all seasons. Hangers.

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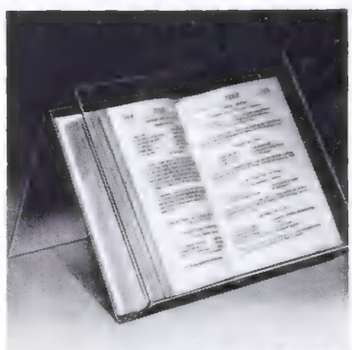
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Natural Beauty. For a [illegible] skin, a rosy glow, try the [illegible] Mitt used in Japanese [illegible] and world-famous health [illegible] beauty spas. It's actua[lly] plant, dried and sliced. It [we]s in water, gives a won[der]ful scrub. Mitt is loofa one [side] cotton terry on the [other] #6702, $1.50 plus 25¢ post[paid] Country Gourmet, B2, [1]5 Fourth, Mt. Vernon, NY 1[0]



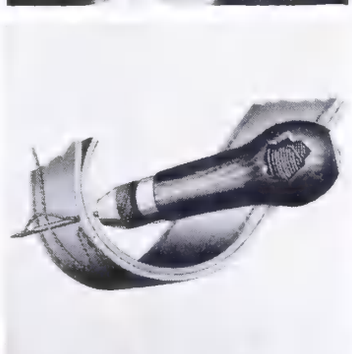
A Born Traveler. Feet tha[t] low fashion stroll through [town] go sight-seeing, visit mus[eums] in hand-woven leather It[aly] imports. White, bone, t[an] brown, moss green or [navy] (Specify 2nd choice.) with l[eath]er sole, flat heel. 5-10 me[dium] 6-10 narrow, 7-10 slim, $5 ppd. Sportiva Imports, P.O[. Box] 4292, HB21, Normandy Br[idge] Miami Beach, Fla. 33141.



Lucite Book Stand not [only] holds your cookbook at rea[ding] angle, it also protects it. C[lose] book fits flat under see-thr[ough] cover; read recipe right thr[ough] it, with no splashes, spa[tters] fingermarks. Clear, wash[able] lucite, 8½x11, $4.98 plus [50¢] postage. Dione Lucas Gou[rmet] Center, HB-2, 226 E. 51st [St.] New York, NY 10022.



Beauty Invitation. Movie [star] Cyd Charisse invites yo[u] send only $1 for $10 wor[th] famous-name cosmetics [(Re]ton, Andrea, Ma Griffe), [a] Beauty Guide Magazine [and] membership in fabulous W[orld] of Beauty Club. Test a new[ly] Beauty Kit every 2 month[s] half price. Send $1 to W[orld] of Beauty Club, HB4296, 6[30] Wabash, Chicago, IL 606[04].



Awl You Need to make re[pairs] on awnings, seats, upholst[ery] shoes, sails, auto tops, h[and] bags. It's the handiest too[l] sewing leather and can[vas] Sews lock stitch. Sewing [awl] comes with bobbin of w[axed] thread, three diamond [point] needles. $2.49 plus 25¢ [post] Anthony Enterprises, HB21 [Ferry] Market, San Francisco 941[11]



Window Dressing works dec[ora]tive magic, assures privacy [in] lovely stained glass of Mo[ro]Spain, recreated on tough G[er]year vinyl, comes in 12-ft [by] 18"w. Simply peel backing [and] press to window pane. It lets [soft] light filter through in a rain[bow] of color. Easily cut & matc[hes] Roll: $1.98 ppd. Miles Kim[ball] 33Algoma,Oshkosh,Wisc.54[901]

Can your child read these words?

napkin	fuzzy	liquid	punch	camel
misty	chicken	velvet	whisper	zigzag

Your child will learn how to read these and more than 300 other words after working with the *very first record* of The Sound Way to Easy Reading.

Try out this Phonics Course FREE FOR TWO WEEKS with your child in your own home—without risking a penny. Mail the coupon below.

If your child is a poor reader, if he has not been able to keep up with his class in school—here is a way that *you* can help him. Many parents have seen their poor readers gain up to a *full year's grade in reading skill* in just six weeks with the Sound Way to Easy Reading.

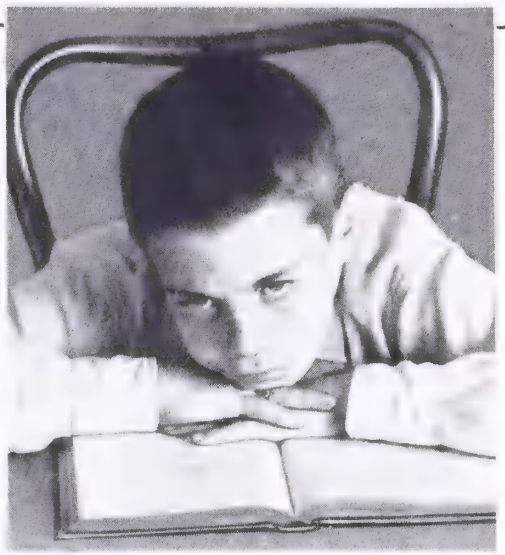
As soon as your child starts playing the records and using the charts of The Sound Way to Easy Reading you will know why it works so well. It takes the mystery out of learning to read because it teaches your child by the *phonics* method (the method by which most parents learned to read years ago).

Teaches with records

With this course your child discovers that letters have *sounds*. When he starts sounding out the letters he hears himself *saying* the word. He's *reading!*

The records *drill him in the sounds of the 26 letters of the alphabet* and their blends. By the time he completes the *first* record (about two weeks for the average child) he can read 300 words. After finishing all four records he has been taught 123 basic phonics sounds.

Once he knows these sounds he can read up to 85% of the words in the English language. It works for children of all ages—in the earliest grades and even in high school. Its records tell your child exactly what to do, so he can teach himself without any help from you.



Tested and Proved

In a pilot study by university psychologists, children gained up to a full year's grade in oral reading skill after only 30 lessons with The Sound Way to Easy Reading.

A semester-long study involving 214 pupils in four Chicago schools proved that the classes given The Sound Way to Easy Reading showed marked improvement in reading and spelling over the control groups.

Don't think it's all your child's fault if he hasn't learned to read. Many of our brightest children are not able to grasp the "look-and-say" method taught in most schools today. Yet, many educators insist that at least 40% of our children *must* have formal training in *phonics*—that they will never master reading without it!



These are the records and self-quizzing cards that can help your child gain as much as a full year's grade in reading in just a few weeks.

Help Your Child Now

So don't wait for your poor reader to reach high school before coming to his aid. By starting your child on The Sound Way to Easy Reading now, you can change his entire attitude toward school—turn his sense of failure into the joy of success. Try it free for two weeks. You send no money—just mail coupon.

USED BY 80,000 PARENTS
who send many letters like these:

Advanced two grades—"Larry was having a really hard time in second grade until he took your phonics course. Then, in two months, his grades went from D's and F's to A's and B's. I cannot give your course enough praise."
Mrs. Muriel Rich, Fairfax, Va.

Better marks—"At the end of his first semester in fourth grade, Gerald's *highest* mark was a D-minus. After working 6 weeks with the records his *lowest* mark was C."
Mrs. William Leger, Buffalo, S. Dak.

Four sons—"In twelve weeks, two of our boys brought up their reading grades from D to B. And our other two came up from D to C. I'll never get more for my money than I already have with your course."
Mr. John Gehde, Jr., Cassville, Wis.

IN 15,000 SCHOOLS
Teachers are highly enthusiastic

Recommends to parents—"We are using your course for remedial work in reading and phonics instruction. The children have been greatly helped. I recommend it to parents as a home-tutoring course for poor readers."
R. E. Pinson, Principal, Augusta, Ga.

A pleasure to hear my class read—"I am just delighted. In the last twelve weeks 22 of my 29 fourth grade pupils brought up their scores in silent reading. Their oral reading is so improved it's a pleasure to hear them now."
Mary L. Henderson, Crowley, La.

FREE TRIAL Send No Money!

Bremner-Davis Phonics, Dept. E-41
Wilmette, Illinois 60091

Please send me The Sound Way To Easy Reading, postpaid, *on approval*. After 2 weeks trial, if I see encouraging results, I will send $5 as first payment and will remit $5 each month for the next 5 months. Or, I will send $25 as payment in full. If not satisfied after first 2 weeks, I will return the course and owe you nothing.

Send me ☐ 33⅓ RPM, ☐ 45 RPM

Name _____

Address _____

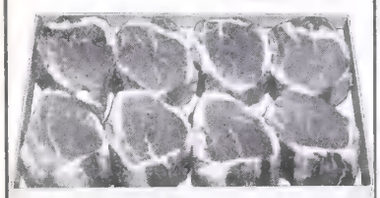
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☐ TEACHERS: Check for prices and facts on Classroom Edition with large wall charts.

The Steak to have an Affair With!

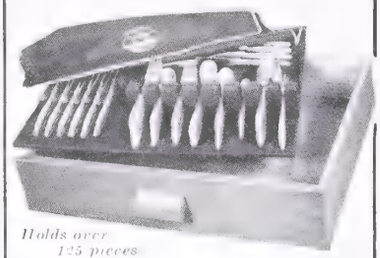
It's delicious. You couldn't stop if you wanted to. Your first taste—a Pfaelzer steak—you knew this was it. Pfaelzer luxury is the kind you owe yourself often. Someone told you they were only served in elegant clubs and restaurants. They were right in a way. You can't buy them in any retail market. But you can order them by mail . . . . fast-frozen, packed in dry ice for guaranteed perfect arrival. Pfaelzer steaks . . . flavorful, flawless, aged to perfection. Your first Pfaelzer will mark the start of a very tender affair.

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6-oz. each 1¼" thick #30405
$37
Shipped Prepaid



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Protect your treasured silver with Tarnish-Proof Pacific Silvercloth Drawer Pads made by *Gorham*



Holds over 125 pieces

Here's the safe, practical way to keep your silver neat, bright and ready for use.

Prevents tarnish and scratching.
So convenient to use.
Provides ready access to your tableware.

Pads convert an ordinary drawer into a silver chest.

SIZE: 11¾" x 15" ▪ 2½" holds over 100 pieces **$5.95**
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Walnut Cup Stacker

Holds up to 9 cups neatly!

For safekeeping of cups between uses; saves precious shelf space, too. Tote it right from cupboard to table. Perfect for smorgasbord or buffet; guests help themselves. Solid walnut with handsome natural finish, 10 x 4". You'll want several of these cup caches!

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Please, your zip code is required.
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EVA—All Purpose Slicer.

DANISH design and quality.
Now available in the U.S.A.

EVA All Purpose Slicer will slice every type of food used daily like bread, meat, vegetables etc. Even deep frozen foods are easily sliced with EVA. Impact proof enamel. Safety lock protecting the 7½" rotating knife which has a patented cutting edge especially made for all purpose cutting. Thickness selector. Base and knife encasement of cast aluminum. Lever for knife release. Nylon bearings for knife and handle. Fold-in plastic handle. Suction cups and reinforced screw clamp.
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from France:
QUICHE LORRAINE

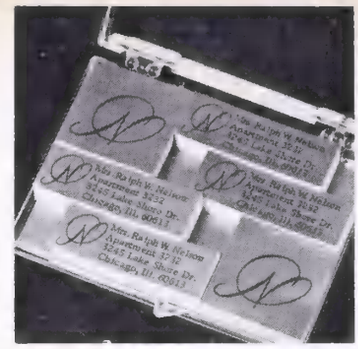


Crumbly bits of bacon, tiny chunks of ham and nutty flavored Gruyere cheese are combined in this mix, fashioned from a traditional French-origin recipe. Add your own eggs to insure fresh flavor; bake for 20 minutes until center firms and top is golden hued. Simple to make yet out of ordinary. Makes a marvelous hot hors d'oeuvre, or delectable dinner.

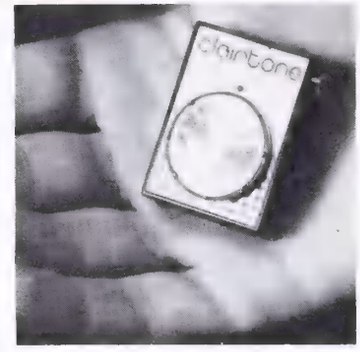
$1.49 ea. . . . . 2 for **$2.75** ppd.

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This is the dish that bakes "the quiche" in the oven and beautifully displays it on the table. In gleaming white china with ▪ scalloped rim. Highly glazed Oven-proof. 9½" diam. **$2.98 ppd.**
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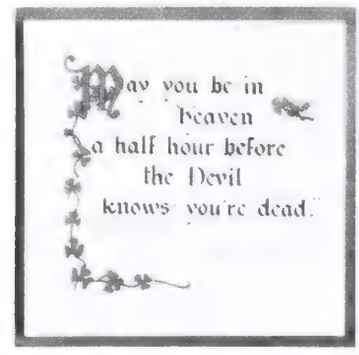
It's An Ear Full of the m you want to hear with mi fi, a very private transisto dio for the escapist. Minis 1⅞ x 1⅜" design, bille the world's smallest trans radio plays for you alone an earphone connection. traveling salesmen or stud $9.98 plus 75¢ post. From Darby, Inc., HB2, Engel Hicksville, NY 11802.



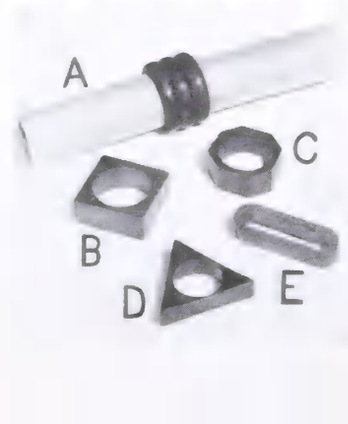
Rake Up renewed beaut your shag carpets and Crushed or discouraged perks up, looks fresh and t at the light touch of this w handled rake with 13 non-s non-tear tines. 14" wide, handle; easy to manipu Rigid, sturdy. $3.95; two $7.50. Ppd. Catalog 25¢. Gift Tree, Box 55, Dept. HB Kensington, MD 20795.



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Raze the Devil with a pun Irish toast that reads: Ma be in Heaven a half hou fore the Devil knows y dead." Witty wall plaque, h painted in black and gree white ceramic tile. 6x6", c rated with lucky 4-leaf cl $3.98, 40¢ post. From Ant Enterprises, HB21, 585 M St., San Francisco, Calif. 9



Napkin Rings. An imagin hostess chooses objects to sure the eye as she chooses to captivate the palate. H some natural-finished wo napkin rings are importe each. $3 for 4. Specify styl sired. No-iron 17x17 ac rayon napkins, white or g shell, $1 each, $3 for 4. Fashions By Donna, HB2, W. 27th, New York, NY 1

At Last! A Plastic Surgeon's Diet!

Designed to carve twenty pounds off your figure in one month! *But leave your face looking years younger —and far more beautiful than you have known it for years!*

A Vital Note:

ntifically, you *cannot avoid* losing weight on this diet, you are a glandular case.
repeat: If you are in average health, you cannot avoid weight on this diet. As much as twenty pounds the very nonth. *But this is the LEAST important benefit it will give Far more startling is the beautifying effect it will have on ace.*
e this. . . .

**You Will Not Feel The Least Bit Hungry!
You Will Have No Craving For Sweets!
And Your Face Will Gain In Beauty Each Day,
As Your Body Loses 4 To 5 Pounds A Week!**

must repeat again: You cannot fail to lose weight with et, if you follow it religiously. As much as twenty pounds nelt off your body in a single month.
your face will not show it! Your face will not develop "diet-lines". Your face will *not* give way to that "diet-sag". face will show *no trace whatsoever* of diet- punishment, or erves, or diet-fatigue!
y? *Because* this is a plastic-surgeon's diet! This diet was ed by a man who treats the most beautiful, the most glam- the richest women in the world. Women who simply will under any circumstances, go on a reducing diet that adds to their face, at the time that it forces a few meager pounds eir body!
a new concept of dieting had to be evolved! Literally *a new diet — that protected the face at the same exact moment slimmed the body!* So that a new glow of health poured hat face — a new sparkle — *a new seeming-youthfulness* nade even old friends stop in astonishment when they saw azzling change in the face, before they even noticed that *full pounds had been carved off the body!*

**What's The Secret? Super-Proteins!
And A Step-By-Step Way To Beautifully
Reduce That Means YOU
Don't Have To Worry About A Thing!**

e you send in the Coupon below, you are given everything eed. And we mean *everything.* What happens, in effect, *for one full month your free time is devoted to the prin- of one of America's leading physicians — adapted from me methods used at his clinic in Hollywood, California.*
deviation is permitted. This diet will *not* work for you if ubstitute one morsel of it for another. It is a scientifically- ced formula for beauty — unlike anything you have ever efore — *and therefore it completely overcomes the terrible that have always existed for you before in other diets.*
r example, the average low-calorie diet is also inevitably n nutrients. This causes chronic fatigue, and flabby tissues ghout your entire body. On the other hand, with the ordi- "high protein" diet — not *super-proteins* as you are given — you run into the problem of high calories and high sterol. This means you simply *don't feel good,* and therefore our body just *won't* stick to the diet. *So the fat comes ng back, uglier than before.*)
these traps are avoided here. You eat *super* proteins, are not *high* proteins. *But they do have a marvelous effect your body: That one gram of them will burn up three of sugar in your blood stream. And the fat melts away— fter day!*
— this time — *you eat scientifically.* And you eat well. And eel no starvation pangs — no craving for sweets. *And you more than enough energy to keep you happy. And you lose twenty pounds in the very first month. And you don't back" when that month is finished — you just keep right on !*

**But This Is Still Just The Beginning!
Because The Real Pay-Off Comes Right
Now — IN THE BREATHTAKING NEW FLOOD
OF BEAUTY THAT POURS INTO YOUR FACE!**

remember that this is *a plastic surgeon's* diet — *and ore a plastic surgeon's beauty regime comes right along t!*
the exact same time that you are carving almost a pound a



day off your body, *you are also performing "medical magic" every inch of your face, your neck, your hands and your hair! Hollywood beauty secrets that can transform your entire appearance like this:*

How to simply "open your mouth" — and *lose* your double chin.

How to suck pore-enlarging blackheads right out of your face, *using nothing but ordinary breakfast cereal.*

A simple at-home treatment for thinning hair, requiring almost no effort and time! (Show this one to your husband— he'll thank you for the rest of his life).

How to use *ordinary sand* as an instant-sedative.

How cold water — yes, cold water — can often work apparent "miracles" on the shape and firmness of your breasts.

How simple massage can *de-contract* vital facial muscles, and therefore discourage in a wink many of your most hideous wrinkles. (These ingenius little "finger-tricks" are especially effective against crows-feet and under-the-eye pouches.)

Do-it-yourself cosmetics — fresh, organic, natural — *and so effective that they may literally cause you to throw away the expensive artificial ones you have on your bathroom shelf today!*

(As just a few examples: A simple fruit night-cream, that helps *dissolves away the dead tissue from your skin,* at the same time it protects the living. A super-gentle shampoo-rinse, that does *not* kill the natural oils on your skin when you rinse it off, and therefore does *not* make your face look older every time you clean your hair.)

Plus *Yoga made easy,* for busy women who can't give it more than five minutes a day — and therefore have to have its benefits *condensed.*

Plus *Super-Exercises,* that trim inches off your problem spots, *quickly!* (Some of them take only fifteen seconds a day — and show whistle-provoking results *in a week!*)

Plus a complete guide to *Super-Streamlined Plastic Surgery.* That can be completed in minutes, requires no hospitalization, has you up and around instantly. *And another method that simply "peels away" your deepest wrinkles, without the slightest trace that they had ever existed on your skin before!*

**Plus Dozens Of Other "Plastic-Surgeon's
Secrets" — All Yours To Read
Without Risking A Penny!**

So here it is — *the medically-proven breakthrough that puts you only one month away from a breathtaking new face and figure! A figure that weighs up to twenty pounds less! And a face that looks years younger!*

All yours in one month — one short month — or you don't pay a penny! Its as simple as that! Up to twenty pounds gone in a single month — and with a face that looks years younger — *or you just don't pay a penny!*

Remember — once again — if you are in average normal health, you simply *cannot avoid* losing weight with this diet! And you will not feel the least bit hungry. And your face will grow more beautiful . . . more glowing . . . *with more apparent youth flowing out of it every day!*

It is never too late to become what you might have been. The opportunity is here, on this page, in the Coupon below. Why not send it in — at our risk — *today!*

---MAIL NO-RISK COUPON TODAY---

**INFORMATION, INCORPORATED
Dept. HB-3
200 Madison Ave., New York, N.Y. 10016**

Gentlemen: Please rush a copy of A DOCTOR'S QUICK WAY TO ACHIEVE LASTING BEAUTY by Robert A. Franklyn M.D.! I understand the book is mine for only $5.98 complete. In addition, I understand that I may examine this book for a full 30 days entirely at your risk. If at the end of that time, I am not satisfied, I will simply return the book to you for every cent of my money back.

☐ Enclosed is my payment. ☐ Please charge my credit card:

Signature _____

☐ American Express ☐ Diners Club

Account No. _____

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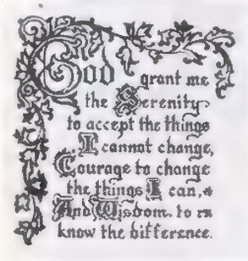
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State _____ *Zip* _____

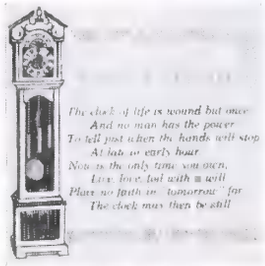
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From Fabulous San Francisco, ANTHONY ENTERPRISES unveils 47 Exciting new ideas for gifts and better living.



SERENITY PRAYER



CLOCK OF LIFE

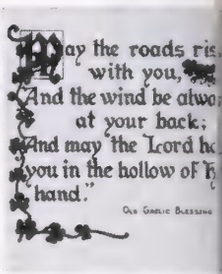
CERAMIC TILES

White Ceramic Tiles used as wall plaques or trivets. Cork base with hanger. 6" x 6". Designs will not wash off.

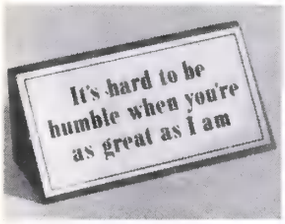
No. 191—Serenity Prayer.....$3.98
No. 192—Clock of Life.....$3.98
No. 193—Irish Tippler.....$3.98
No. 194—Gaelic Road.....$3.98
Mailing 40c Each



IRISH TIPPLER



GAELIC ROAD



RIB HIM ROYALLY

A plaque for a desk of distinction where reigns your man of distinction. Says, "It's hard to be humble when you're as great as I am." Stained wood and metal plaque doubles as a paper weight. 2½"x4".

No. 182—Humble Desk Plaque $1.98
Mailing 20c Each



STEAM IRON COVERS

At last you can iron all hard-surfaced fabrics without causing shine. Simply slip one of these covers over your steam iron. Puts new beauty in serges, gabardine, dull-surfaced silks, woolens and knits. Set of 2.

No. 189—Iron Covers.....$1.29
Mailing 15c



TUB TAPE

Self-adhesive white tape seals the cracks and openings around the bathtub, sink, or basin. Press self-adhesive tape onto clean, dry surface and it's ready to work. Water-proof, easy to clean. 11 foot roll.

No. 201—Tub Tape.....$1.98
Mailing 30c Each



PROTECT EYES FROM GLARE

Enjoy comfortable vision in strong sunlight, while playing tennis, golfing, motoring, or walking. Adjustable dark green plastic shield slips on your specs in a jiffy. Gives added protection to sun glasses.

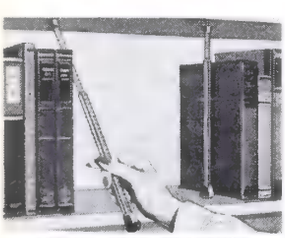
No. 184—Sport Visor.....$1.98
Mailing 15c Each



FAT FREE BROILER

Heavy cast iron pan broils top of stove, steaks, fish chicken, without grease. pan and place meat on bottom. Drippings drain aw flavor is sealed in. Measures inches across top.

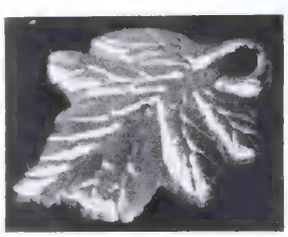
No. 190—Broiler .....
Mailing $1.85



SPRING POST BOOKENDS

Post Bookends keep library books orderly, upright. Install in seconds, adjust to fit 9½ to 13½" high book shelves. Keep your built-ins looking organized. Gold-finished anodized aluminum. Set of 2 posts.

No. 203—Post Bookends.....$1.29
Mailing 15c Each



CLEANS SILVER FAST

Magic Leaf goes in the dishpan, cleans your silver as you wash the dishes. Keeps silver shining bright and tarnish-free. It cleans engraved and embossed surfaces, even gold and silver jewelry. Odorless.

No. 205—Silver Leaf.....$1.00
Mailing 15c Each



SLEEP MASK

Ideal for day sleepers and a life saver if you sleep with a reader in bed. Designed to fit men and women. It shuts out light. Flexible foil molds to fit your individual features. Adjustable elastic band.

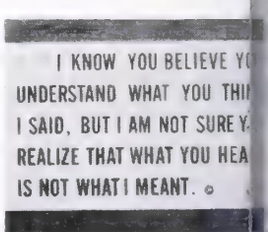
No. 202—Sleep Mask.....$1.98
Mailing 15c Each



RELIEF FROM BENT TOES

Unique orthopedic pads provide soft, yet effective toe support which helps to strengthen and alleviate the pain from crooked toes. Even toe tip corns disappear. Elastic yarn slips over the toe. Washable. Specify shoe size. 1 Pair.

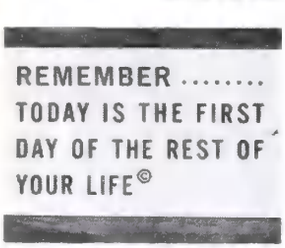
No. 186—Orthopedic Pads....$2.79
Mailing 15c



COMMUNICATION GAP

How's that again? A wall pla which will rivet every eye's tention. Makes a perfect gift is guaranteed to bridge the c munication gap. Black letter a golden plate in pine-fi plaque. 4" x 5".

No. 185—Communication Plaque $
Mailing 20c



A NEW DAY

Never too late to change the course of your life! Inspirational wall plaque says, "Remember . . . Today is the first day of the rest of your life." Black letters on golden plate in pine-finish plaque. 4" x 5".

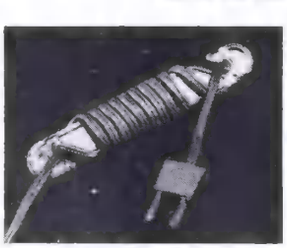
No. 180—First Day Plaque....$1.98
Mailing 20c Each



UNIQUE TWISTY KEY RING

No more lost keys. No links to loosen . . . no chains to break. Intriguing twist-lock opens easily—stays closed. Holds 25 keys. Withstands the pull of 150 lbs. Made of aircraft cable in smart gold finish.

No. 179—Twisty Key Ring....$1.29
Mailing 15c Each



CORD SHORTENERS

Cord Shortener keeps those dangling electrical cords off the floor and out of the way. It holds up to three feet of cord. Just wind excess cord around the shortener and hook and hook the cord in slots at end. Set of 6.

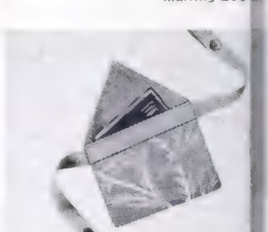
No. 195—Cord Shorteners....$1.29
Mailing 15c



PAGE MAGNIFIER

Page Magnifier is easy on the eyes. Hold 7x10" magnifier 4 or 5 inches from copy for more comfortable reading. The whole page is magnified at one time! Stop squinting at telephone numbers, dictionaries.

No. 204—Page Magnifier.....$1.00
Mailing 15c



A GAL'S BEST FRIEND

Bosom Money Cache is your protection against purse snatchers. Snaps onto bra or slip str Holds folding money or c valuables. Plastic lined with over flap. Keeps contents dr "must" for every woman.

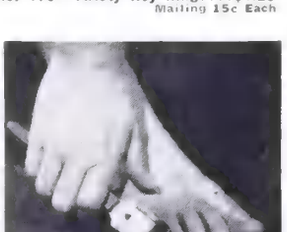
No. 141—Bosom Money Holder $
Mailing



CORDLESS MASSAGER

Stimulating battery-operated massager brings satisfying relaxation. Deep, gentle penetrating massage gives soothing, satisfying relief from aches and pains and stimulates circulation. Batteries included.

No. 196—Massager.....$3.98
Mailing 40c Each



CORN AND CALLUS REMOVER

Just glide blade, corn or callus "peels" off. Precision made of fine surgical steel. Double edge blade is encased in a protective shell to protect your skin. Easy to clean and replace blade. Uses standard blades.

No. 198—Callus Trimmer.....$1.98
Mailing 15c Each



PLANT "NURSEMAIDS"

Feed plants while away on vacation. Amazing wicks feed moisture to thirsty plants for up to 8 weeks. Insert one end of wick in soil, other end in jar or glass of water. Will not rot or mildew. Set of 4.

No. 200—Plant Nursemaids....$1.98
Mailing 15c Each



VEGETABLE STEAMER

Now always serve nutritiously delicious tender-crisp perfect vegetables with aluminum french folding steam basket that makes a double boiler. 6" wide with sides up, 9" flat. Wire handles for lifting. Will not tarnish.

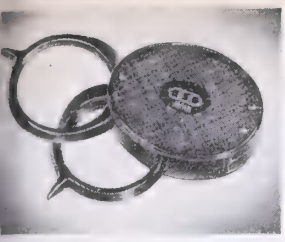
No. 187—Steam Basket.....$3.98
Mailing 40c Each



ELIMINATE WET FLOORS

No more shower curtain blowi Plastic snap-on Magnetic Sh Curtain Holders hold shower tain tight to tub or metal Permanently magnetized. not rust or mar any surface of 3.

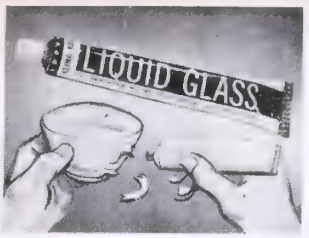
No. 188—Curtain Holders....29
Mailing 15c



DOUBLE POCKET MAGNIFIER

fandy in dozens of ways! Use one ns, or two—for 4 power or 8 ower magnification. Wonderful or reading small type, removing splinters, checking stamps or coins, obbies. Lenses fold into sturdy, rotective case when not in use.

o. 167—Pocket Magnifier....$1.29
Mailing 15c Each



MAGIC MENDING

New miracle crystal clear liquid glass chemical sensation creates a washable, waterproof, heat-or-cold proof iron bond. For permanent mending or repair of glass, china, crockery, ceramics and porcelain.

No. 178—Liquid Glass.....$1.69
Mailing 15c Each



15-SECOND RUST REMOVER!

Rust, stains, tarnish disappear like magic from fabrics (safe on colors!), bath tubs, sinks, toilet bowls, chrome fixtures. Makes rusty auto bumpers look new again. Loosens rusty nuts and bolts. No rubbing, no scrubbing.

No. 120—Rust Remover.....$1.49
Mailing 15c Each



ENJOY SOUND SLEEP AGAIN

Lock out disturbing noise that robs you of refreshing sleep . . . even snoring! Ear Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with an easy-to-grasp safety flange.

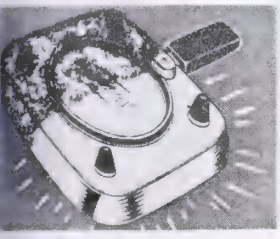
No. 124—Ear-Drum Silencers..$1.49
Mailing 15c



HOW FAR DID YOU WALK TODAY?

This precision-made *Pedometer* measures every step you take! Just set it for your stride, hang it from your belt. Registers up to 100 miles. Perfect for housewives, sportsmen, hikers, scouts, convalescents, etc. Fully guaranteed.

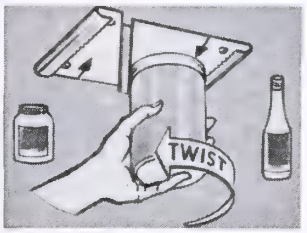
No. 128—Pedometer.....$7.98
Mailing 35c Each



WIPE AWAY BURNT-ON GREASE

ew miracle cleaner for alumium, chrome, porcelain. Dissolves rbonized grease and encrusted uild-up fast from frypans, waffle ons, stove, oven, rotisserie, grill, c. Will not darken or pit utensils oz. can with brush.

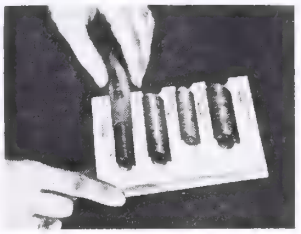
o. 104—Carbon Cleaner.....$1.98
Mailing 30c Each



UNDER-SHELF JAR OPENER

No jar or bottle—large or small—can stay sealed when grasped by the notched steel edges of this amazing opener. Permanently installed under shelf or cupboard. Works quickly, safely—with no effort. Screws included.

No. 123—Under-Shelf Opener..$1.98
Mailing 30c Each



COUNT COINS FAST!

Sort, count, wrap pennies, nickels, dimes, quarters in seconds. Simply slide coins into 4 channels. Shows the totals as you go. No more fumbling with the wrapper. Real time-saver for merchants, cashiers, clubs, collectors, etc.

No. 102—Coin Counting Tray...$1.98
Mailing 30c Each



SAVE ON DENTAL REPAIRS!

Be prepared for an emergency. Fix breaks, cracks or loose teeth in dentures. Eliminate costly dental bills at home, avoid embarrassment when traveling. Kit includes material similar to that used by dentists. Instructions included.

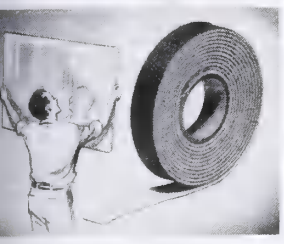
No. 121—Dental Repair Kit....$1.98
Mailing 20c Each



SCRATCHES VANISH INSTANTLY!

One stroke of the "Almond Stick" and superficial scratches disappear from pianos, furniture, woodwork, etc. Works wonders on Mahogany, Walnut, Oak, and other fine finishes. Used professionally by furniture dealers and movers.

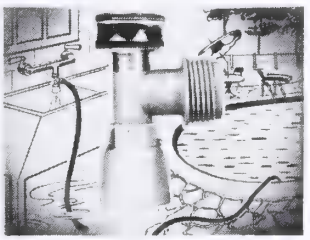
No. 119—Almond Stick.....$1.49
Mailing 15c Each



TAPE THAT GRIPS LIKE GLUE!

n amazing new product, originally developed for industry. A ouble-sided pressure-sensitive tape hat has unbelievable holding pow-r. *Cushions*, too. Use it to mount abinets, mirrors, etc. Holds on etal, wood, plaster, concrete, etc.

o. 183—Grip-Tape.....$1.00
Mailing 15c Each



LOW-COST WATER PUMP

Why pay a lot of money for a gasoline or electric pump? Your home water pressure operates this handy little worker. Simple syphon principle empties up to 360 gallons per hour from flooded basements, pools, washing machines, boats, etc.

No. 160—Siph-O-Water Pump..$3.98
Mailing 30c Each



BREAK THE "SNORING HABIT"!

Enjoy silent, peaceful sleep again! Recommended by doctors to help break snoring habit and stop sleep talking. For men or women. Adjustable plastic bands for a snug fit. Re-educates the jaw muscles. Washable nylon. Long lasting.

No. 113—Anti-Snore Mask....$2.98
Mailing 20c Each



REPAIR EYEGLASSES ANYWHERE

This handy kit is invaluable whenever glasses come apart, at home, at the office or when travelling. *Compact*. Carry it in your pocket. Kit includes a professional optical screwdriver, instructions and assortment of frame screws.

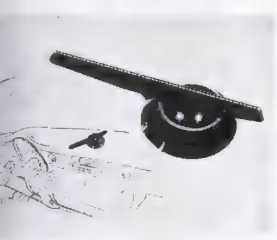
No. 148—Eyeglass Repair Kit..$1.00
Mailing 15c Each



A MACHINE FOR HAND SEWING

A brand new device to make hand-sewing easy! No re-threading. It holds a full spool of thread. Uses regular sewing machine needle. Makes "loop" stitch, as in knitting. Perfect for hemming, basting, applique, decorative stitching, etc.

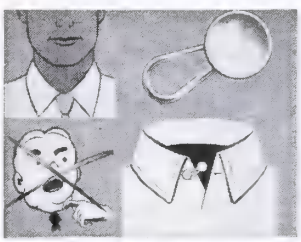
No. 151—E-Z Stitcher.....$1.29
Mailing 15c Each



PARK YOUR CAR IN A JIFFY!

nds guesswork, frayed nerves and raped fenders. Fits any type car. akes parking easy—even in the ghtest spots. Adjust according to rections and park perfectly the st time—every time! Used by any driving schools.

o. 103—Car Parker.....$1.98
Mailing 20c Each



END SHIRT COLLAR "SQUEEZE"

Collar-Extender button "loosens" tight shirt collars. Ends all-day "tugging". Expands collar up to ½ size larger for that "just right" feeling. Invisible behind tie. Can be transferred from shirt to shirt in seconds.

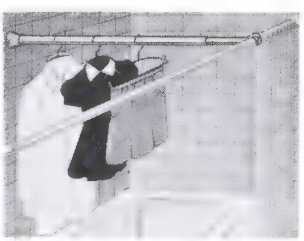
No. 114—Collar-Eze (Set of 2)..$1.00
Mailing 15c



DON'T PULL HAIR FROM NOSE!

Why risk infection? Unsightly hair can be trimmed easily and safely with "Klippette". Merely insert in nostril and twist knob. Hair is snipped off painlessly and neat. Fine surgical steel. Use it to remove hair from ears, too.

No. 145—Klippette.....$1.49
Mailing 15c Each



DRY CLOTHES—RAIN OR SHINE

"Drip-Dri Bar" hooks over shower rod and locks in place. Attaches in seconds. No screws, no adhesive. Can't mar wall. Adjustable 25"-31". Fits any standard bathtub. Holds full-length garments. Water drips into tub, not on the floor.

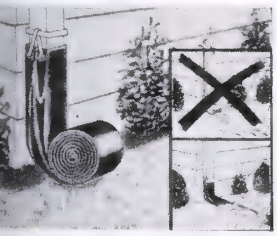
No. 131—Drip-Dri Bar.....$2.98
Mailing 35c Each



MUSCLE TONER

A wonderful exercising aid made of firm resilient rubber with space for each finger, designed to strengthen hand and arm muscles. Also recommended by doctors for relief from arthritic pain, aches and stiffness.

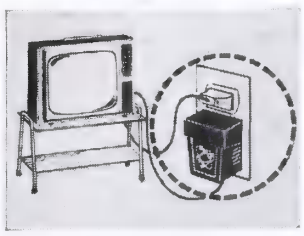
No. 106—Hand Exerciser.....$1.79
Mailing 15c Each



STOP RAIN WASHOUTS

-Rain Away eliminates washed ut lawn areas around downpout. Attach the 9' rolled-up reen plastic sleeve to downspout. hen water flows D-Rain Away nrolls as water flows and preads through sprinkler holes.

o. 199-D-Rain Away.....$1.19
Mailing 15c Each



SECRET ANTENNA

Power Plug attaches to rear of TV set and into any AC/DC outlet to bring marvelously crisp, clear pictures and eliminate all manner of ghosts. Unseen antenna eliminates need for outside antenna or rabbit ears.

No. 197—Power Plug Antenna.$2.98
Mailing 30c Each



FACE SAVER

Glamorous jeweled mask stops breathing in of hair spray, keeps hair spray out of eyes, and leaves make-up untouched. Clear plastic lets you see what you're doing. Triangle shape forms a cone over your face.

No. 181—Hair Spray Mask....$1.59
Mailing 15c Each

Anthony Enterprises, 585 Market, San Francisco, Ca. 94105

Name_____

Address_____

City & State_____ Zip_____

Item No.	How Many	Name of Item	Price

NO STAMPS OR COD's, PLEASE

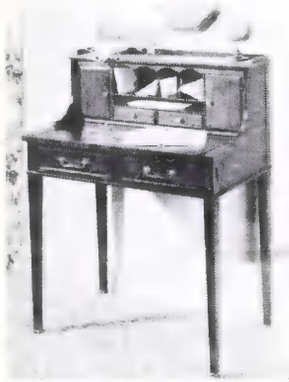
SATISFACTION GUARANTEED OR MONEY BACK!

Total _____
California residents add 5% Sales Tax _____
Mailing Charges (refer to each item) _____
TOTAL AMOUNT ENCLOSED _____



Address Labels with Nice Designs

Any Initial, American Flag, Pine, Gull, Palm, Roadrunner, Saguaro, Rose. (Also available are Texas Flag, Maple Tree, Treble Clef, and Palette). Up to 20 letters per line, 4 lines. Printed in black on white or gold gummed labels 1½" x ½". Packed in neat plastic box. 500 on white or 250 on gold for $2 ppd. Or on DELUXE size, 1¾ x ⅝" for $3 ppd. Specify Initial or Design desired. Via air, add 30¢ per order. Bruce Bolind, 12-L Bolind Bldg., Boulder, Colo. 80302. Thank you kindly!



ELEGANT LADY'S DESK

with simple, classic lines is at home with furniture of any period. 4 drawers, 2 doors and 5 compartments for stationery and a writing surface that extends 6" for maximum convenience. Finest construction and finish.

Wt. 85 lbs.; shipping charges collect

Price in Cherry or mahogany $159.50. Slightly higher in color. Details in catalogue. No COD.

Size: H41" W32" D20"

Send 25¢ for catalogue of fine furniture

Dept. 29, Box 757, Hickory, N.C. 28601

Bryan Robeson



Bronze Stamp Holder

WITH RAISED INITIAL

Not only holds roll of 100 to 500 stamps, but is a stunning paperweight too. In handsome two-tone bronze, 2¾" high with felted base, it will add a distinctive touch to any desk or table. Specify any initial. Great for giving!

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PRISM OPTICAL INC. Dept HB33
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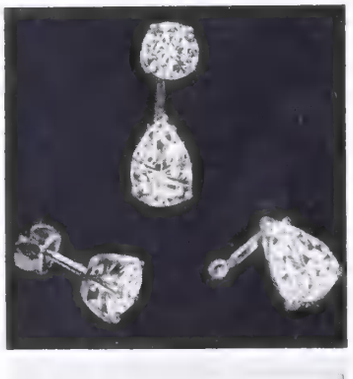
Grate Idea. A Swiss-made food grater takes a wedge of parmesan cheese, nuts, peppers or chocolate and grates exactly the amount you want where you want it. By turning the fluted top back and forth, you get a fine grind. For heavier flakes, turn in one direction. Steel blades do the cutting. $3.50 ppd. Fountain of Gifts, Box 3954 Mdse Mart, B-21E, Chicago, 60654.



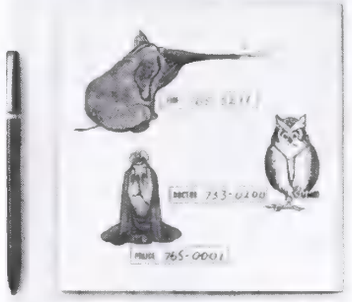
We Propose An Irish Toast "May the good Lord take a liking to you—but not too soon," lettered in black and green on white ceramic tile with cork base. Order it in batches for buffet casseroles, gay little housewarming gifts. 6x6", $3.95 plus 40¢ post. From Anthon Enterprises, 585 Market, HB 21, San Francisco, CA 94105.



As Luck Will Have It. Indians endowed this wrap-around copper bracelet with magical powers to cure arthritic pain. Whether you believe in legend or lore, we think it's a must on an arm richly tanned. Adjustable, $5.50. Matching adjustable copper ring, $1.75. Ppd. Free catalog. Desert House P.O. Box 11114, HB6, Albuquerque, New Mexico 8711



Switchable Earrings for pierced ears are dazzling diamond-like Kenya Gems to wear two ways. The drop part detaches to wear stud alone with daytime fashions. Slip the drops onto ear posts for evenings on the town. ½ct. round stone with 1 carat pear drops, mounted in 14k white or yellow gold, $175 the set. Ppd. Kenya Gem Corp HB2, Philadelphia, PA 19122



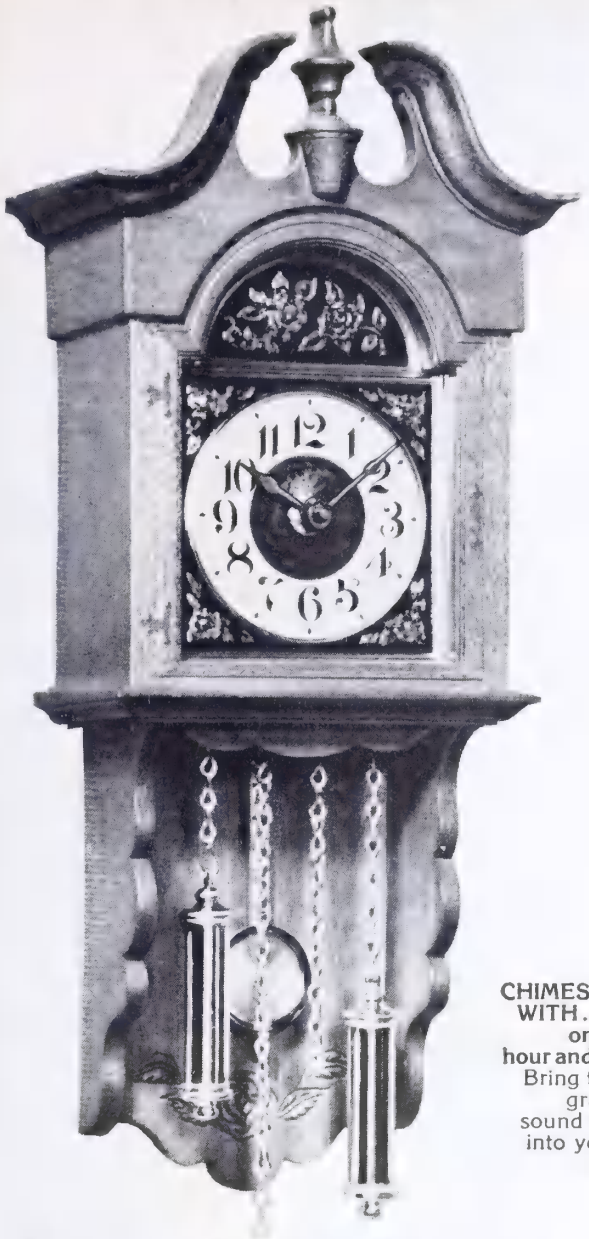
Telephone Wall Tile keeps emergency numbers on view. Saves precious seconds when you need fire department, doctor, police in a hurry . . . And does it decoratively!! Cork-backed tile, 6x6", whimsically illustrated with animal cartoons comes with hanger, pencil. $3.50 plus 50¢ post. Clymer's of Bucks County, HB2, Point Pleasant, PA 18950.



Royal Plush Plant will vine but stay bushy as you train it. You'll love the soft plush texture of the purple and green foliage that's a perfect contrast with other glossy greenery. Send $1.35 for one, or $2.50 for two of these extremely hardy plants. From House of Wesley, Nursery Division, Dept. 4700-36, R. R. #4, Bloomington, Illinois 61701.

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...A Famous Timepiece restored as a Classic Decoration for your Home or Office



CHIMES TO LIVE WITH... Chimes once on the hour and half hour Bring the gentle grace of the sound of chimes into your home or office.

Magnificent Georgian Pendulum and Chime Clock

ong the stately halls of Georgian Manors echoed with the measured beat nd soothing chimes of this classic wall clock. The rhythmic motion of ne pendulum, the heavy weights gleaming in the glow of fireplaces, the ntricately worked faces, all convey the passage of time measured in grace nd dignity. Now all the craftsmanship and artistry of this honored time- iece has been captured in this authentic model of a Georgian Hall Clock y a world famous horological house. All its elegance and magnificence as been recreated in a beautiful hand-finished case accented with a gold- oned pendulum and superbly embossed dial. Accentuated by the gleam- ng counterweights and chains, here is the kind of elegance usually found only the most expensive settings. Combined with the precision electric novement, with its lovely chime that sounds once on the hour and half our, here is a memento of the past, that will serve you in beauty and tter dependability.

OFFER WILL NOT BE REPEATED THIS SEASON

ecause of the unusual value of the Georgian Wall Clock we urge you to rder now while our supply lasts. Each clock, complete with electric pen- ulum, is 16" high, 7" wide and " deep. Unfortunately it is im- ossible for you to envisage its andcrafted beauty from the mall black and white illustration ere. Only when you see it in our home or office can you fully ppreciate its antique beauty nd superb craftsmanship. In rder that you may actually ee for yourself its beauty and alue, we will send it to you for nly $14.98 on full money-back uarantee. So hurry, order now, his offer will not be repeated his season in this magazine.

COLONIAL STUDIOS, DEPT. GS-51
20 Bank Street, White Plains, New York 10606

Please send me the Georgian Pendulum and Chime Wall Clock for just $14.98 on full money back guarantee if I am not absolutely delighted. (Please add $1.00 postage and handling with each order.)

Enclosed is $..... (Print Clearly)

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☐ **SAVE! SPECIAL OFFER:** Order two clocks for just $27.95. Extra Clock makes a very special gift!

Even if you are only a beginner you can create this magnificent Daisy afghan in less than a week!

FREE

Daisy loom that pops off flowers also can be used to create ponchos, sweaters, evening blouses, baby sets, placemats and much more.



It's easy... it's fun! Using an incredibly simple loom that pops off your daisies one right after the other you'll complete your entire afghan—48"x62"—in just a few delightful days

EASY TO FOLLOW INSTRUCTIONS... NO COMPLICATED LESSONS

Yes, even if you're only a beginner you can create this superb daisy afghan in less than a week. And it's so easy... An incredibly simple loom is the secret. You simply wind the yarn on, the little loom pops off the finished daisies, then you crochet them together using a simple chain stitch. You actually see your afghan grow before your very eyes... a magnificent work fully 4' x 5', each with daisy in snowy white petals, lemon yellow centers and ringed with avocado green. And the work is delightfully intriguing and creative... a pastime so rewarding you'll find yourself sinking into hours of contemplative relaxation as you loom away your pretty flowers. So be the first to bring this newest decorating sensation into your home... order now while this special offer lasts.

OFFER WILL NOT BE REPEATED THIS SEASON

Because these marvelous afghans are becoming a decorating rage, we urge you to order now while our special supply lasts. We'll send you the complete kit including enough of pure mothproof virgin wool to complete a full sized 48"x 62" afghan. Complete, easy-to-follow instructions. PLUS THE FREE LOOM. During this special offer we'll send you the complete kit for just $14.98 on full money back guarantee if you are not absolutely delighted. (The magic loom is yours to keep whether you decide to keep the rest of the kit or not.) But hurry, this offer will not be repeated this season in this magazine.

COLONIAL STUDIOS, DEPT. AD-83
20 Bank Street, White Plains, New York 10606

Please send me the Daisy Afghan Kit including mothproofed virgin wool, easy to follow instructions AND THE FREE LOOM for the amazing low price of only $14.98 on full money back guarantee if I am not absolutely delighted.

Enclosed is $..... (Print Clearly)

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☐ **SAVE! SPECIAL OFFER:** Order two kits for just $28.95. An extra kit makes a superb gift!



SALE

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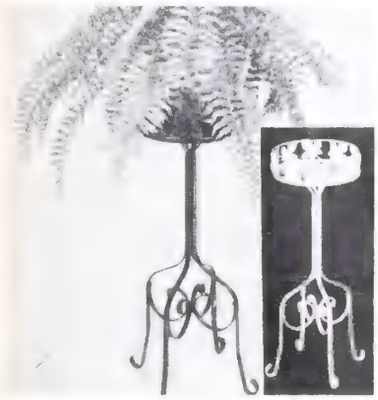
Reg. $6.60 NOW Pair $4.45 Add 65¢ Post.

Beautify living room, hall, dining room or bedroom with our maple leaf & flower wall candelabra. They're made of wrought iron and elegantly finished in antique white & gold or antique black & gold. Please specify. Unbelievably fine detail in each leaf and blossom. *Only because we have expect this item ourselves in huge quantities can we make this unseen saving offer.* Each piece 17" tall, 10" wide. Candles not incl.

MONEY BACK IF NOT DELIGHTED

Harriet Carter

Dept. HB-271, Plymouth Meeting, Pa. 19462



Wrought Iron Fernery

Add this decorator touch to enhance any room, patio or garden. The Grape Leaf motif is equally lovely in your choice of black, white or verdi green. Sturdy, 29" high, 10½" dia. MATCHING LOW 13" STAND $8.95.

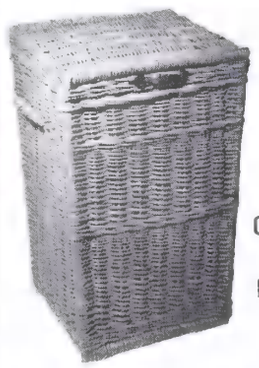
$11.95

Add 85¢ postage & handling. Pa. Res. Add 6%. Inc. No COD's.

MONEY BACK GUARANTEE

Treasure Traders

Box 170, HB2-1, Plymouth Meeting, Pa. 19462



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20 x 18 x 27" high $16.50

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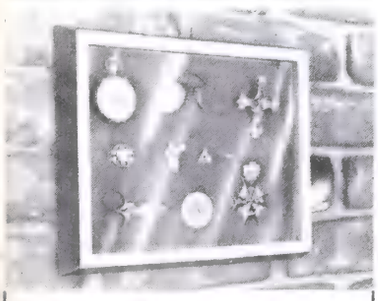
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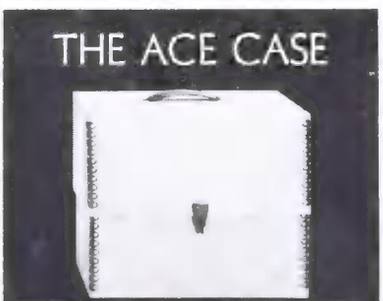


DISPLAY YOUR TREASURES

Here is a deep display case to hold treasures or awards in a handsome wall decor unit. The kit includes: a velvet-lined box (in classic red), a walnut-finished gilt-edged deep frame, glass front, mounting adhesive and instructions. Pictured is the 8" x 10" case, at $6.95. Also available in 16" x 20" size, at $14.95. Cases will take any item up to one inch in thickness and are ideal for awards, medals, pins, spoons, coins, charms, glasses, antique jewelry, or any memorabilia. Please include $.50 postage.

WORLD ARTS,

Box 577-M, Wilmington, California 90744



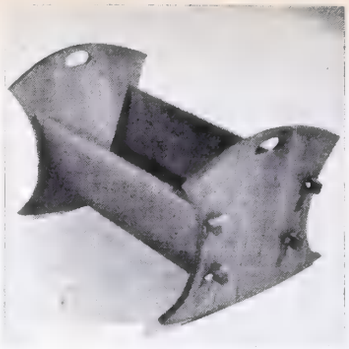
Here's a handy case with a million uses—portable file, carryall, toy toter—you name it!

Built to last for years, it features sturdy fiberboard construction with metal reinforced sides, no-mar bottom, easy opening plastic latch and convenient carrying handle. Wipe-clean red finish resists mild acid and grease. 12¼" long, 10¼" high, 5" wide.

Only $4.95 each, two for $9.50—postpaid. Send check or money order to . . .

THE ACE CASE HOUSE

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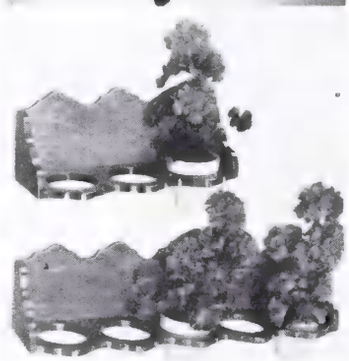
"Sleep My Child, and peace attend thee," goes the tender Welsh lullaby. Peace will attend your little one in an old-fashioned cradle handmade of one-inch cherry wood by an Appalachian artisan. 36x22x19"h., comes knocked down for easy assembly with sturdy wooden pegs. $60. f.o.b. Ky. Appalachian Ind., Rte. 1, Box 6-A, Vanceburg, KY 41179.



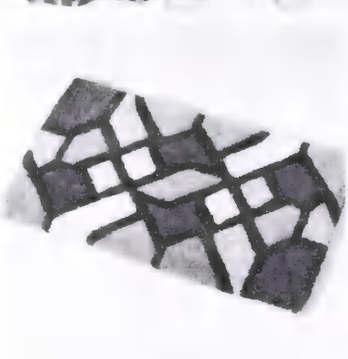
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Flower Power brings springtime freshness to a room. Show-off shelves handcrafted of pine have 4½" holes to set plant pots in. Honey tone or maple, antique pine or walnut finish. 7"h., 7"d. 3 pot 18" long $10.95; 5, 28¾"l., $13.35 Simple Kit: 3 pot $6.75; 5, $7.95. All ppa. Add 35¢ ea. W. of Miss. Yield House, HB2, North Conway, NH 03860.



Mondrian Mat. Who says a door mat must be dowdy? Brighten your entrance with the rich earth colors of this thick coir coca fiber mat handcrafted in India. Thrives on tough treatment. Shake it clean. Hose it down for sparkling new life. 16 x 27". $5.98 plus 50¢ post. Hobi Inc., Dept. HB-2, Engel St., Hicksville, NY 11802.



Take The Call at a telephone bench that's sleek and sophisticated in contemporary decor. Walnut-finished beechwood with hand woven rope seat in natural color, 16x32x24½" high, shipped for easy assembly to save costs. $19.95 ship. coll. Danish furniture catalog, 25¢. Genada Imports, P.O. Box 204, HB2, Teaneck, New Jersey 07666.

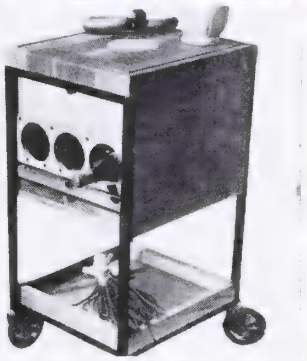
ini Desk takes only two feet wall space and will charge a edroom, tiny foyer, living- tchen with decorative inter- t. Hinged top becomes writing ace, pigeon-holes hold sta- nery. Has 2 drawers, Salem aple finish. 24w.x16d.x37"h. 9.95 exp. coll. Catalog 25¢. hraim Marsh, Box 266, Dept. I, Concord, NC 28025.



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agazine-Book Tree. Chairside rary for over 100 periodicals, wspapers, catalogs. Keeps ading matter wrinkle-free and derly. Top holds reference oks, paperbacks. White birch nings. Honey pine or maple, tique pine or walnut finish. n.x16w.x15"d., $17.50. Kit 1.50. Add 75¢ west of Miss. eld House, HB2, N. Conway, ew Hampshire 03860.

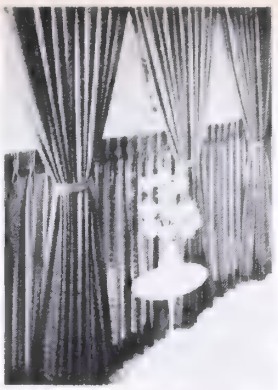


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cktail Table. Scaled down sion of Pembroke Banquet ble in solid mahogany with nd-rubbed finish—old wal- , cherry or mahogany. Round ds double as chair side tables H x 23W x 13"D. Drop leaf ter section, open 19H x 23W 6"L. $149.50 ship. coll. No O.D. Catalog 25¢. Bryan beson, Dept. 30, Box 757, ckory, NC 28601.

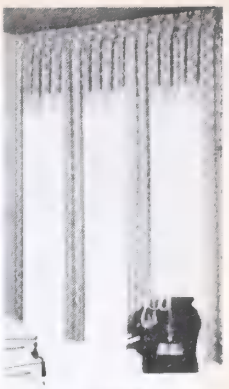




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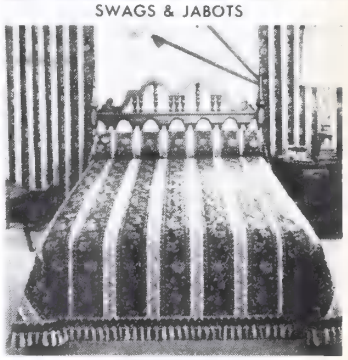
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Add 75¢ first pair, 25¢ each additional pair for postage, please

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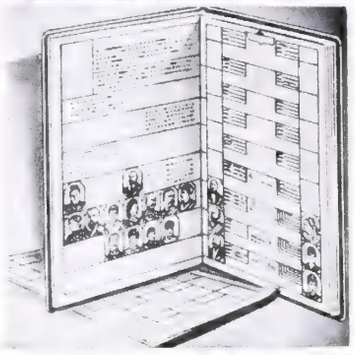


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811 Wyandotte • Kansas City, Mo. 64105



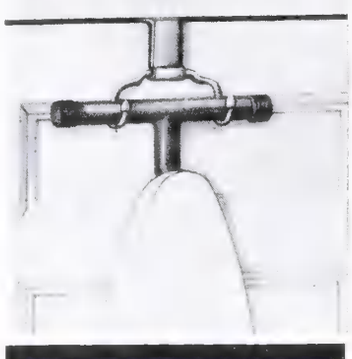
Stork Scissors for petit-point aficionados, a nimble-fingered seamstress are made of the finest Solingen stainless steel, gilt finished in gold and silver. They're honed to razor sharpness. 3½ long petite sewing scissors are nicely gift-boxed. $3.98 plus 30 postage. Arcade Co., HB2 Belle View Blvd., Box 7008 Alexandria, VA 22307.



Family Tree Book, "The Record of My Ancestry," is designed to preserve priceless family records, has space for photos, birth, death and marriage data; cut-out windows for quick cross reference. 120 pages, 10 14" book, in Fabrikoid binding $20; cloth, $15; leather $30 Ppd. From F. S. Bailey, Box 15 HB17, Chestnut Hill, MA 02167



You'll Save Time and Space when you travel with this alarm clock! It's guaranteed to wake you up fast with bold numbers that flash the exact hour and minute. Alarm setting window at base. Brushed gold finished face, simulated leather case 3", $9.98 plus 50¢ postage Hobi, HB2, Engel St., Hicksville, New York 11802.



Ironing Board Holder is a simple bar with hooks of rust-plated steel. It slips over the door, or mounts on wall. Keeps board out of sight, within easy reach. Just upend your T-foot board and hang it in place. It's safe, secure. $1.29 plus 20¢ post each. Anthony Enterprises, HB 21, 585 Market St., San Francisco, California 94105.

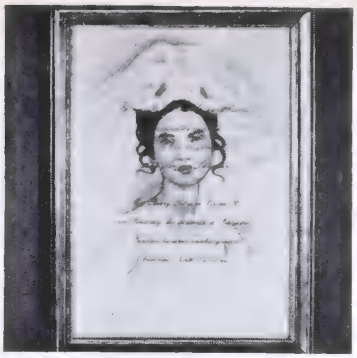


Ever Lose Your Keys on a shopping spree in town or while hoisting the bundle brigade from supermarket to station wagon? Next time, *before* you leave the car, slip on this key bracelet. The key ring is attached, so you *can't* leave it behind. $1 each; $1.95, three Ppd. Spear Eng., Dept. 303 Spear Bldg., Colo. Springs, CO 80907.



"I Love You" is the message in white letters on this mini blackboard for a young charmer's bracelet. Sterling silver charm, $3; in 14k gold, $9 Charm brochure 10¢. Full color catalog of charms, bracelets, pendants, other fine jewelry, $1. Charm & Treasure, HB2 1201 Ave. of Americas, New York, NY 10036.

d A Wedding Invitation to ie Phifer. She will have an st paint the bride's picture it in exquisite watercolors a photo) and mount it in den frame. Send 5x7" photo, or of hair, eyes, skintones, 2 tations. $24.95 plus 50¢ i. No c.o.d's. Brochure 10¢. ie Phifer, Dept. 9, Box 523, ncord, NC 28025.



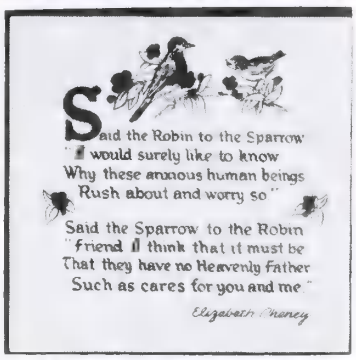
e 'n You'll Be Playing your ds right, when you use these erold Isle Cards for any ne. Assorted photographs Irish buildings, castles, the ntry side, in beautiful colors; nted in Dublin. To make your t party fun, and maybe ng you a bit of Irish luck. 307, 1 deck, $1.50; 2 decks, 85. Ppd. Downs, Dept. 1102, nston, IL 60204.



le-Rule Cronograph is a stop rch, a telemeter for measur- distance and height, a tach- eter for measuring speed. outside bezel is a real work- slide rule. Shock resistant, unbreakable mainspring, 7 ls, 5 hands, 2 pushbuttons, her strap. From Switzerland. aranteed. $15.98 plus 50¢ t. Harriet Carter, HB271, mouth Meeting, PA 19462.



d The Robin To The Sparrow, vould surely like to know why se anxious human beings rush ut and worry so." Said the rrow to the robin, "Friend, ink that it must be that they e no Heavenly Father such cares for you and me." ite ceramic tile with cork e. 6x6", $3.98, 40¢ post. hony Ent., HB21, 585 Mar- San Francisco 94105.



Espadrille is the casual that slates into pure foot com- for you. So get a foothold the easy, carefree life with bber-soled terry velour cas- trimmed with rope. The ans designed it in tobacco, , black, green, red or bone. size 9-12, narrow and medi- $13 ppd. Free catalog B on uest. Shoecraft, 603 Fifth ., New York 10017.



P. Watch is as pretty as a ure. Send photo of your d one and it will be reduced affixed to girl or boy car- n. Choose gold color watch blue, black or red strap. urate Swiss-made timepiece es with 2-yr. service guar- ee. $13.95 plus 20¢ post. hony Enterprises, 585 Mar- HB21, San Francisco, Cali- ia 94105.



Good Ideas by mail from Walter Drake

4012 DRAKE BUILDING, COLORADO SPRINGS, COLORADO 80901



LITTER BOX PREVENTS ODOR

Litter is dried by screen filtration and ventilation – liquid filters through screen into pan and evaporates! Spray prevents odors, keeps litter fresh. Scoop removes solids. 19" × 14" × 6". Scoop, deodorant spray included.

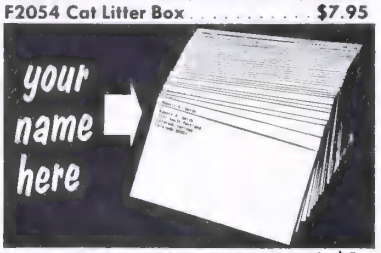
F2054 Cat Litter Box $7.95



SELF-STICK GOLD FOIL LABELS

Gleaming gold foil labels stick anywhere—a smart touch to personalize letters, books, cameras, briefcases, records, etc. Classic border, handsome black printing. 1" × 1¾". Up to 4 lines, 27 letters and spaces per line.

P4010 250 Gold Foil Labels $1.98



75 BILL-PAYING ENVELOPES $1

Why scramble for envelopes at bill-paying time, or break up good stationery sets? Mail checks, orders, etc. in these 6½" crisp white envelopes made for this job! Return shows name, address, Zip code.

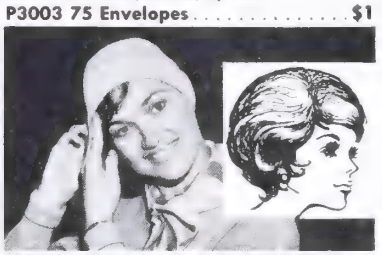
P3003 75 Envelopes $1



RETURN ADDRESS TAG FOR PET $1

No need to worry about your pet getting lost! This lifetime return address tag shows the pet's name, plus your name, address and phone number – all engraved in polished stainless steel. Easy to put on collar. Hook included.

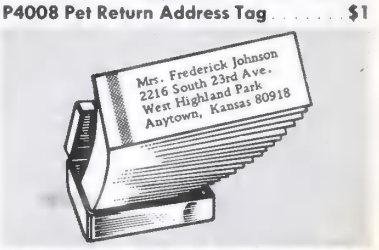
P4008 Pet Return Address Tag $1



HOLD HAIR IN PLACE UNDER WIG

Wig-Liner ends the struggle to pin your hair up under your wig. Washable nylon stretch cap keeps straggly hairs in place, helps keep wig clean. Neutral beige color. One size fits all. 2 caps in box.

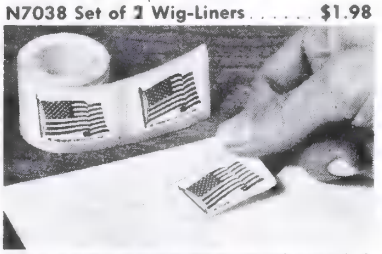
N7038 Set of 2 Wig-Liners $1.98



1000 RETURN ADDRESS LABELS $1

Quick, easy way to put your name and address on letters, records, books. Any name, address & Zip code up to 4 lines beautifully printed in black ink on white gummed labels; rich gold trim. Free handy box.

S716 1000 Labels $1



SELF-STICK AMERICAN FLAG LABELS

Colorful red, white & blue American flag labels with "Be Proud of America – We Are" in red. Stick to any dry, clean surface. Use on letters, packages, books, bikes, windows, at school, on club mailings, etc. 1"x1½". Roll of 100.

S6080 Self-Stick Flag Labels . . 100 for $1



SWINGY STRIPED TOTE BAG

Perfect for both casual and dress-up. Multicolor stripes of green, brown, black, gold, white and orange accent any outfit. Long-wearing vinyl has satiny look and feel of rich glove leather. 10"x13"; zippered closing. 2 pockets inside.

N7043 Striped Tote Bag $7.98



GIANT 2-FT. x 3-FT. POSTER

Send in any picture, document, marriage license, birth certificate, wedding invitation, black and white or color snapshot (no negatives) . . . or a 35mm color slide . . . and have it enlarged into a giant 2-ft. × 3-ft. black and white poster. Comes rolled in a mailing tube to prevent creasing. Your original returned safe and sound. A real conversation piece for any room or office!

P 5009 Giant Photo (from photo) **$3.98**
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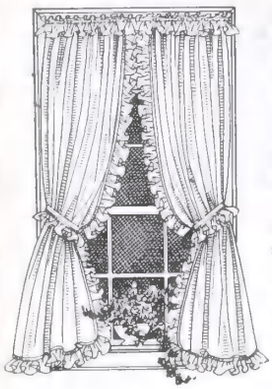
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Colorado residents add 3% tax. TOTAL ENCLOSED (or charged)

Print the 4 numbers and letter from the lower left corner of card BANK NO.

CURTAIN CHARM
WITH RUFFLED UNBLEACHED MUSLIN



TIEBACK
45", 54", 63", 72" long .....**5.00 pr.**
81", 90" long **5.50 pr.**

TIERS
20", 25", 30", 36", 40" long **3.50 pr.**

2 pairs to window as shown **7.00**

Both types 70" wide per pair

MATCHING VALANCE
11" x 70" **1.75**
Please add 50c to each order for handling.



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Satisfaction guaranteed. Check or money order. No COD's please. Write for brochure showing full line of curtains in many styles and fabrics.

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5 x	7"	10.40
5 x	8"	10.90
5 x	9"	11.90
5½ x	11"	11.90
6 x	8"	13.20
6 x	10"	14.90
6 x	12"	19.50
6 x	14"	20.90
7 x	8"	17.20
7 x	11"	19.20
8 x	8"	18.90
8 x	10"	22.20
8 x	12"	29.90
8 x	15"	35.00
8 x	18"	37.50
8 x	20"	43.00
8 x	24"	55.70
10 x	12"	35.50
10 x	15"	40.00
10 x	18"	46.00
10 x	20"	53.50
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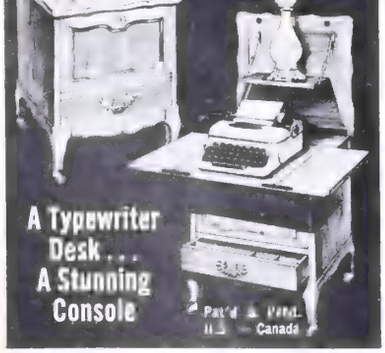
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6220—4x6" **$6.50**

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Please, your zip code is required.

Downs DEPT. 1102-A EVANSTON, ILL. 60204



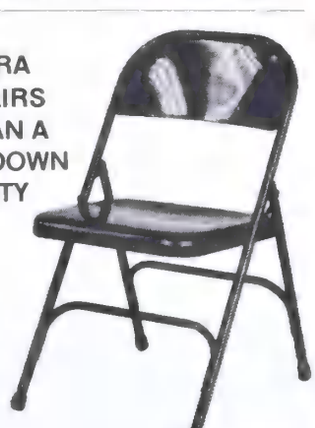
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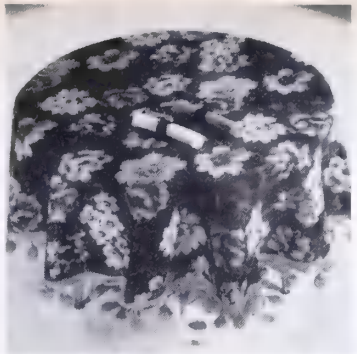


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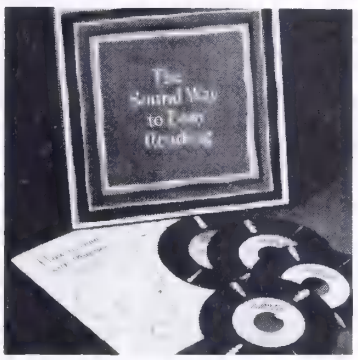
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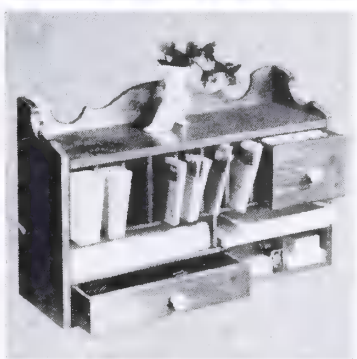
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bby Holes organizer has s, compartments, drawers ore! Holds mail, note paper, mps. File drawer for 1000 " cards. Another stores ncils, tape, clips. Hand- fted pine in honey-tone pine maple, antique pine or wal- finishes. 19½x6x12"h., .75. Kit $13.50. Add 80¢ west of Miss. Yield House, 2, No. Conway, NH 03860.



y Envy Liz? A jeweler would e to look through his loupe give the verdict on this daz- g 6 carat man-made "dia- nd" pendant. The pear ped Kenya Gem is mounted 14k white or yellow gold and ngs from a delicate solid gold ain. So real, it's unreal at 55 ppd. in jeweler's gift box. m Kenya Gem Corp., HB2, ladelphia, PA 19122.



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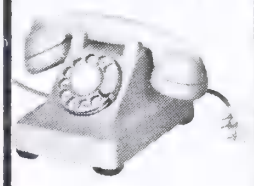
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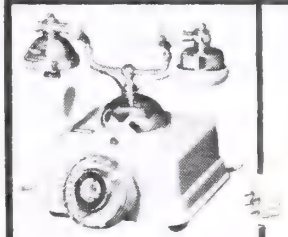
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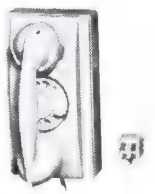
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Black Only





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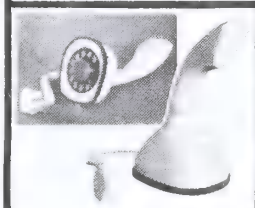
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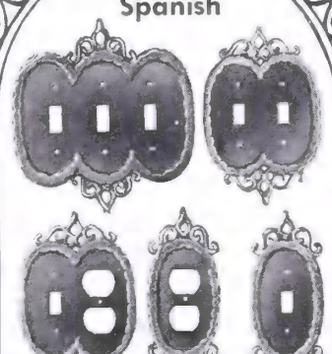


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Wall Magazine Rack
A useful and important piece in the privacy of your bath. Captures the Mediterranean mood in heavy wrought iron for your favorite magazines. Fine too, for guest or family rooms or phone books in hall. Self-standing for patio use. 20"h.x14"w.x8"d. Decorator colors: Avocado, Black, White, (White with Gold 50¢ extra) state. $8.99
Money back guarantee. Plus tax, add 6%.
Plus $1.00 postage
SEND FOR FREE GIFT CATALOG
Henry R. Smith Studios
Dept. B31, 39 Crestline Rd., Wayne, Pa. 19087

Switch to Spanish



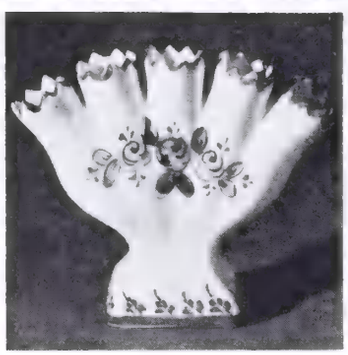
TURN ON to that Mediterranean feeling with these handsome cast aluminum switchplates. Decorators accessorize rooms with this distinctive Spanish look. Specify color, either black or verdigris. triple $3.50; double, $2.50; single toggle, double outlet, $2.50; double outlet, $1.25; single $1.25. Postpaid.
free catalog
CREATIVE HOUSE
Dept. HB271•2211 W. 9th St.• Kansas City, Mo. 64105



Your Slip Is Showing. Here's the answer to glasses that slide down your nose! Tiny, flesh-colored foam rubber pads stick to any eyeglass frame. Relieves the pressure of heavy frames on sensitive spots. Set of 12 pads, $1 plus 15¢ post. Anthony Enterprises, HB21, 585 Market Street, San Francisco, California 94105.



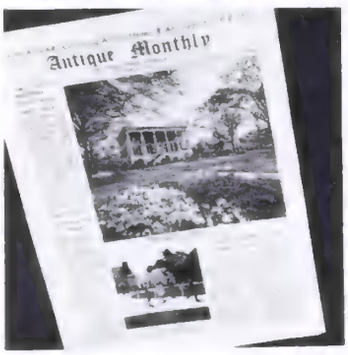
Praying Hands Night Light casts a soothing glow for a child who fears the dark or an insomniac. Comforting on dresser or bedside table, this night light with its sculptured ceramic hands is 6" high. $3.98 plus 25¢ post (including cord and switch). Colonial Studios, PH29, 20 Bank St., White Plains, New York 10606.



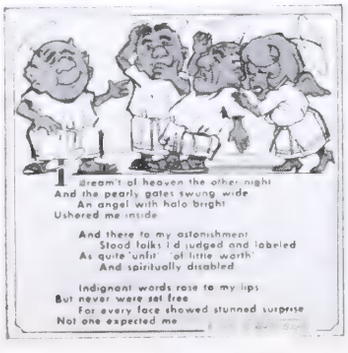
Finger Vase. 18th century design with five open fingers to show off small blossoms adds family heirloom charm to your décor. It would make a highly appreciated gift to someone who collects unusual and innately beautiful things. White glazed ceramic with pastel motifs. 4", $2. ppd. From Old Guilford Forge, HB2, 206 Broad, Old Guilford, CT 06437.



His And Her Huaraches are woven of supple steerhide thongs, have sturdy, long-wearing soles and heels. In natural tan polished to a rich lustre, airy huaraches are cool footwear. Women's sizes 5-10, men's 6-12. Send shoe size or foot outline for sure fit. $6.60 each pair plus 60¢ post. Old Pueblo Traders, 600-J2H South Country Club Road, Tucson, Arizona 85716.

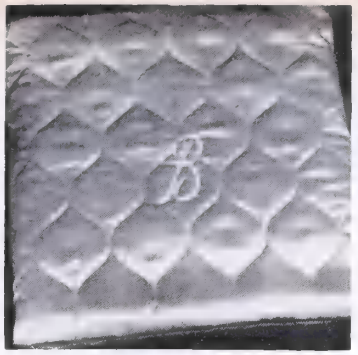


Antique Monthly newspaper gives you authoritative articles by experts, oversized clear photos, news about shows, exhibits, listings of interesting antiques for sale and those wanted by other collections. Approx. 48 pages. 1-yr. subscription, $3.99. Sample copy, 25¢. Antique Monthly, HB2, P.O. Drawer 2, Tuscaloosa, AL 35401.



A Little Bit Of Heaven. Six-inch square ceramic tile, "I dream't of heaven" tells a tale of an impossible dream. Hang it on your dinette wall, use under your Chemex when you're serving coffee to the girl next door. Has cork base. $3.98 plus 40¢ post. Anthony Enterprises, HB21, 585 Market, San Francisco, CA 94105.

ntilla Babies A Sleeping **uty** with the ultimate lux-: a crib comforter of quilted tate satin, white on one , mint on the other. Light-ght, elegant, washable! ½ x 52½" long, $15.98. nogram, add $2. Ppd. Cata- of satin at-home fashions, .. Scintilla, Inc., HB21, 4802 Broadway, Chicago, IL 60640.



For A Collector. Since liest times, bells have been owed with legend. They ve proclaimed triumphs, ds, fires, great joys and sor- s of man. 6" high wooden for bedside or table use antique finished pine with el lining enabling the bell to clear and loud. $3.95 ppd. isan Galleries, 2100 N. skell, Dallas, TX 75204.



sonal Postals for the quick ssage, the sudden thought. p a supply in your desk wer, tuck a few in your bag. ntaneous way to keep in ch with friends and relatives. ted with name and address white vellum. #12, 100 for 50; 200, $4.50, 500, $8.50. . Handy Gifts, Box 2667, 2, Culver City, Calif. 90231.



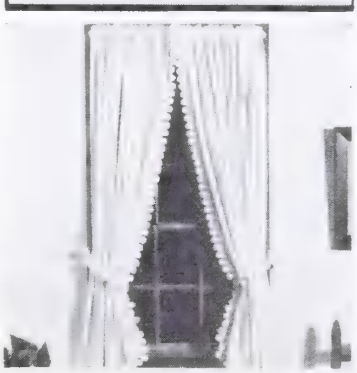
e Is The Reason your heart s like a kite, plunges like elevator. Here, for a very cial Valentine, a sterling sil- charm or tie tac, $5; in 14k , $14. Sterling silver cuff , $15; 14k gold, $36. En- ving on the back, 10¢ a er. Ppd. The Jamaica Sil- mith, HB2, 407 Rockaway ., Valley Stream, NY 11581.



't Miss The Boat owner when 're making out your 1971 list. Old salts, sometime- pers, and those who love tical accessories will welcome eramic 6x6" tile that reads: e Captain of this ship may orm marriages that are val- for duration of this cruise ." $3.98 plus 40¢ post. hony Enter., HB 21, 585 rket, San Francisco 94105.



nt Ball Fringe Curtains give weekend cottage, city e the country look. Perfect antiques, Americana. de from top quality pre- nk bleached muslin, curtains 74" wide per pair. 45, 54, 72" long, $8 pair; 81 & 90" , $9.50 pair. Add 50¢ order. Country Curtains, , Stockbridge, MA 01262.



Get $10.00* worth of Famous Name Cosmetics for $1 *with certificate below*

Just mail the certificate below for new beauty and excitement! World of Beauty Club will send you *a lavish $10.00 Beauty Kit* of cosmetics collected from the world's most fabulous companies *. . . all for just $1.*



Why Do We Make This Unusual Offer?

The world's great cosmetic manufacturers *want you* to discover their exciting new beauty products. Through this exclusive World of Beauty Club $1 offer, these leading companies make their outstanding cosmetics available to you at a fraction of their true value. Now you can experiment easily and inexpensively—change your look or spark your mood with marvelous cosmetic creations —the ones you'll see at exclusive cosmetic counters.

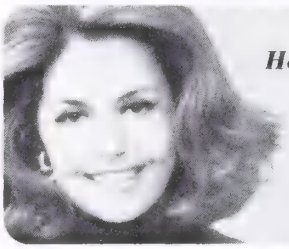
What's more, you'll go on getting famous-name Beauty Kits about once every two months plus, once a year, a deluxe Men's Gift Kit of famous grooming aids—all on approval—for as long as you want—*for about half what you'd expect to pay.*

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Each World of Beauty Kit is worth at least $10.00—most times, much more. Yet your first Kit is yours for only $1. After that, you pay only $4.98 per Kit plus shipping and handling for those you choose to keep. Send back any Kit that doesn't please you. You may cancel your membership at any time. *You risk nothing, so mail the certificate today.*

All prestige cosmetics! All famous brands!

Jacqueline Cochran • Shulton • L'Oreal • Ma Griffe Bourjois • Andrea and many more



Hollywood Star Cyd Charisse says:

"World of Beauty Club is my secret for keeping up with all the exciting new happenings in cosmetics. Try this get acquainted offer. I know you'll be thoroughly delighted."

Cyd Charisse

MAIL CERTIFICATE NOW

$9.00* SAVING CERTIFICATE — **World of Beauty Club**
623 South Wabash Avenue, Chicago, Ill. 60605

Please enroll me and send my first Beauty Kit for which I might expect to pay $10 or even more—plus Beauty Guide Magazine—all for only $1. I understand that I will receive—on approval—an exciting new Beauty Kit about every two months—plus, once a year, a deluxe Men's Gift Kit of famous grooming aids. Each kit will be worth at least $10—yet I may keep any kit for the member's special price of just $4.98 plus shipping and handling (and applicable sales tax). I may cancel my membership at any time.

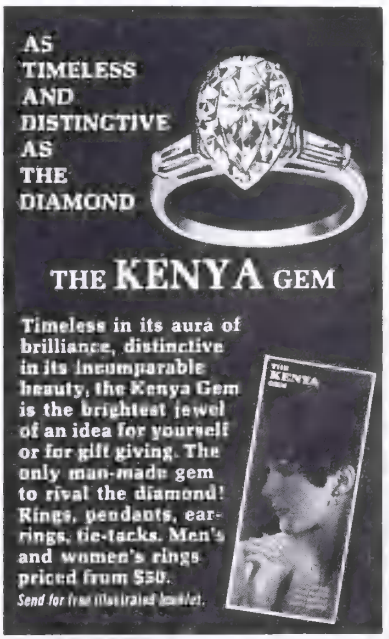
☐ $1.00 enclosed. I save 98¢ shipping and handling.
☐ Bill me later for $1.00 plus 98¢ shipping and handling.

To help you serve my needs personally, I am checking

My Age Group	My Hair Group	My Skin Tone	My Skin Type
☐ 16-19	☐ Blonde	☐ Light	☐ Dry
☐ 20-25	☐ Brunette	☐ Med.	☐ Oily
☐ 26-39	☐ Redhead	☐ Dark	☐ Normal
☐ 40 or over	☐ Silver		
	☐ Black		

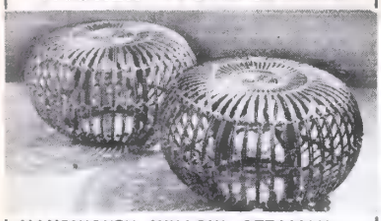
4238

☐ Mrs.
☐ Miss
(please print)
Address
City State Zip
* Based on manufacturers' suggested retail prices.





WICKER WONDERLAND



HANDWOVEN WILLOW OTTOMAN—Imported from Europe, is marvelous for resting weary feet or for extra seating. Seat will support a 300 pounder. 24" dia., 14" high. **$11.95** plus $2.00 postage. Corduroy cushion 13" dia., to fit on seat. **$2.95** (gold, avocado, black or tangerine).

RATTAN FROG —A happy looking handwoven wicker frog with a huge appetite for wastepaper, soiled clothes, toys and needlework. Both fun and decorative with marble green eyes and "Big Mouth" 19" H x 16" W. **$14.95** plus $2.00 postage. Painted add $3.00.



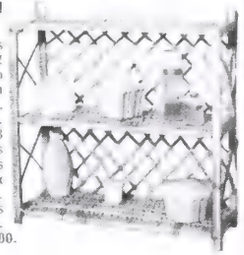


LOTUS LAMP

Beautifully hand woven of natural rattan. Completely wired with on off switch. U.L. approved. 9 ft. rattan chain & bracket. Shade is 9" dia. x 7" H. **$8.45** plus $1.00 postage. Painted add $1.00.

WILLOW ON THE WALL

As versatile as it is attractive! Use it in so many ways in the kitchen, bath or foyer. Handwoven, 3 tier shelf stands alone or hangs on wall. 18" x 6" x 20" high. **$8.95** plus $1.00 postage. Painted add $2.00.



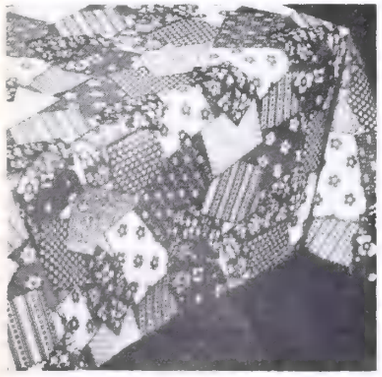
Wicker in House and Garden Colors—Professionally spray-painted in: Pineapple Yellow, Parrot Green, Space Blue, Azalea, Butterscotch, Black or White.

Send 25¢ for catalog. *Satisfaction Guaranteed. N.J. Res. add 6% sales Tax.*

VISIT OUR WAREHOUSE SHOWROOM

Fran's **Basket House** Dept. HB2

89 W. Main St., ROCKAWAY, N.J. 07866



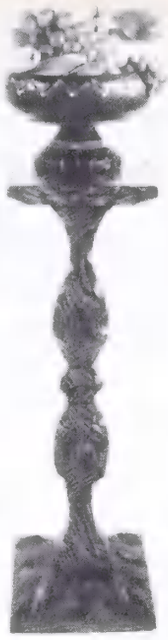
Calico Vinyl Cloths

Calico, an old time favorite goes modern—enjoy no-care charm in colorful patchwork design on quilted vinyl. Refreshingly different. Use indoors or out. 52 x 52" $3.98, 52 x 70" (rect. or oval) $5.98, 52 x 90" (rect. or oval) $7.98, 52 x 108" (rect. or oval) $9.98, 60" round with fringe $7.98, 70" round, no fringe $8.98. 12 x 18" placemats $1.00 each; with foam backs $1.25 each. Add 65¢ postage and handling. Each (or 4 mats)

Pa. Res. Add 6% Tax • Sorry No COD's

Heritage House

Dept. HB2-1, Chadds Ford, Penna. 19317



Espana Pedestal Table

To display just one prized Objet D'Art. Perhaps a piece of sculpture; a treasured bowl; an antique vase. Imported from Spain, intricately hand-carved wood is finished in a rich, deep walnut. Whether you're a Spanish "Aficionado"—or just love our table, you'll recognize the unusual value. 21" high; 7" x 7" top.

$10.95

Postpaid

N.Y. residents add applicable sales tax.

THE FERRY HOUSE
Dept. B-271
Dobbs Ferry
New York 10522



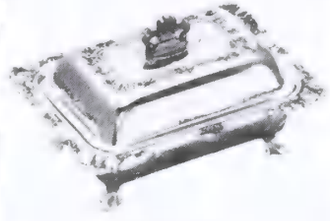
WAKE UP TO FRESH COFFEE

COFFEE STARTER will have your coffee ready for you when you wake up in the morning. Put water & coffee in pot night before, plug cord into starter & plug starter into outlet, set time. PRESTO! Next morning your coffee is ready when you roll out of bed. Next best to having some one wait on you. You'll love being so spoiled!

$6.98 2 for $13.85

No C.O.D.'s please

Collier's **Dept. B-271**
P.O. Box 585
Skokie, Ill. 60076



GEORGE III SWEET BOX

A charming and authentic reproduction (circa 1779) of the traditional snuff box. Artistically decorated with flat chasing ornamental borders. The silverplated sweet box (4½" X 3½" X 3" high) is useful as a cigarette or candy box. Bring the look of luxury to any table or buffet in your home. **$6.98** Ppd.

Send check OR charge to your Master Charge number.

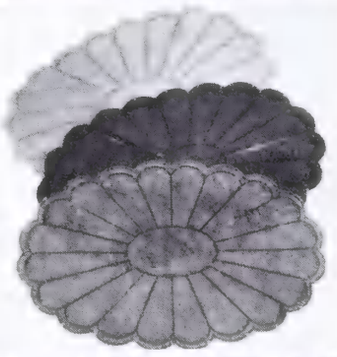
HILDENBRANDT'S **Dept. H.B.**
85 HUNTWOOD DR.
SMYRNA, GEORGIA 30080



The Light That Never Fails. Electro Match is a flintless lighter with huge fuel reservoir holding up to 25cc fluid. Just lift out the match for an instant, never fail flame. Smart modern design in red, avocado, beige, black or white with gold trim. Batteries incl. One year guarantee! $19.95 plus $1 post. Carlton Ind., C-HB2, Plainview, NY 11803.



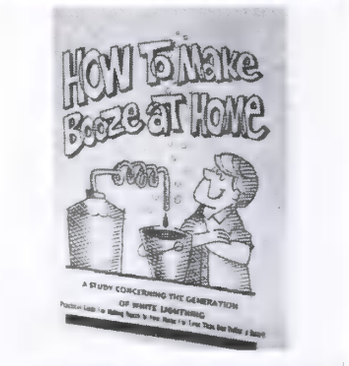
Phone-Addicts such as teenagers will love the "Darling" Fancy Phone—a light, compact, sleek and low telephone which comes with plug, ringer, coiled cord and cable. Ready to plug in. No month-after-month charge for phone fashion with this white & gold conversation piece. $29.95 plus $1.50 shipping. Metropolitan Teletronics, 35 W. 35th St. Dept. HB2, N.Y.C. 10001.



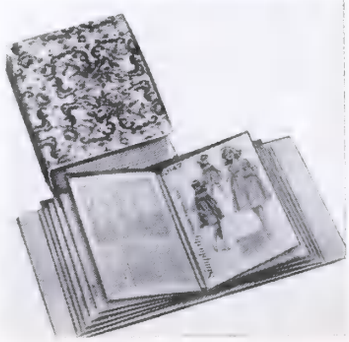
Wet-Look Vinyl Placemats add snap and sparkle to your table wardrobe of easy-care winners. We love the flower-fresh daisy or chrysanthemum design, the zingy colors—orange, red, charcoal, white, green or blue. Fiber-filled mats lie flat, wipe clean. 17x11", 79¢ each. $3 for 4. Ppd. Fashions By Donna HB2, 122 W. 27th, NYC 10001



A Neck Mirror is luxurious convenience when you want to be precise about putting up bad curls, or examining those laugh wrinkles around your eyes. For a man, it's ideal for close shaving. Nickel plated steel with 5" plate glass mirror, has magnifier side. $1.98 plus 30¢ post. Anthony Enter., HB21, 585 Market, San Francisco, CA 94105



"How To Make Booze At Home. You'll laugh all the way through the hilarious account of the author's own (hic) research. Tells you how to make whiskey, wine, brandies, liqueurs—all for less than $1 per quart. And, it all can be legal. $2.98 plus 30¢ postage. Free catalog. Wes Bera Enterprises, HB2, P.O. Box 4177, Colo. Springs, CO 80909



Pattern Book File organizes and stores a dozen patterns in seconds through vinyl pockets. End hunting for patterns. Needlepoint design vinyl cover reinforced for long wear. 5⅞ x 8¾" pockets fit all pattern brands. Buy several to store your collection. $4.98 each. $8 for two. Ppd. Walter Drake, HB-0 Drake Bldg., Colo. Springs, CO 80901.

eacock Embroidery Kit. What inspired design for an imortant wall decoration! Long e traditional symbol of proud eauty, the design is stamped deep gold linen for basic nbroidery stitches in cotton nd gold metal yarn. Kit 9016: yarn, sequins, mounting oard, 14 x 14", $14.95 ppd. ön, 55 Lambert Lane, BE2, ew Rochelle, NY 10804.



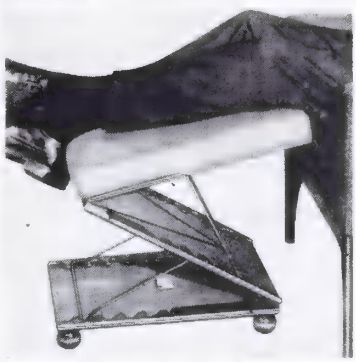
rewel Table Cloth. It's deliate looking embellishment will long-lived because this crewcloth takes a lot of wear nd tear. Hand embroidered ewel design in grey/black or ulticolor, gold, natural, black avocado on natural backound. 70" round, $36, 90" und, $45. Ppd. Gurian Fabcs, HB2, 11 East 33rd St., New ork, NY 10016.



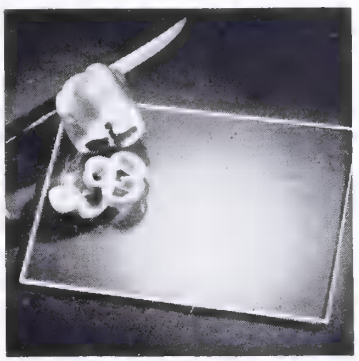
ome, Sweet Home hand-ainted in watercolors and ounted on a walnut plaque by by Tobey. Charming in its ny authenticity, on a mini sel for table-top art. Send oto of your home (returned th order), color info. Allow 3 eeks. 4¼" size, $8.95; 5½", 0.95 ppd. Lexington Hill, P.O. x 150, Ward, PA 19377.



ur Aching Feet will find essed comfort on this foam-added adjustable rest that evates them the way all docrs advise for true relaxation. dds lounge chair comfort to ur favorite chair. Raises from to 20". Top inclines up or wn. Dark green or gold ashable corduroy cover. 8.75 ppd. Better Sleep, HB2, ew Providence, NJ 07974.



lear Cutting Board is of inedibly strong, crystal-clear astic that's stainproof, heatsistant, unbreakable. Post a air permanently on your counrs for kitchen cut-ups, hot pot arking. Slip one under percolar. 8x11", $2.98; 12x16", $4.98. od. Colonial Garden, HBE2, 70 W. Merrick Road, Valley ream, NY 11582.



he Finishing Touch is all you dd! Imposing 24" high Drum amp of hardwood, is sanded atin smooth, fully wired. To anque, découpage or stain a ood tone. Choose white or eige Shantung shade: oyster r natural Burlap. $12 plus $1.50 ost. Add $2 w. of Rockies. Free rochure of unfinished lamps. axwood Crafters, PHB-2, Box 012, Lexington, KY 40502.



From the World of Lovers
To the World of Beauty

MAGNIFICENT IMPORTED

BISQUE FINISH MUSIC BOX

Plays the Award Winning

"RAINDROPS FALLING ON MY HEAD"

From

"BUTCH CASSIDY AND THE SUNDANCE KID"

Charming Statuettes Capture the Beauty of World Famous Figurines

From the rollicking and often heart warming movie that's become a classic in our time, comes one of the most popular tunes ever written. If you thrilled to the adventures of the two delightful heroes, you'll remember with fond nostalgia this melody as it comes tinkling out of this charming music box. You can almost hear the echoes of the Old West captured by a host of now silent player pianoes as the crystal clear notes recreate this happy theme.

Created with an heirloom tone, delicate bisque-finish, here is a collector's treasure that becomes a classic decorating piece wherever it is displayed. Of course it is literally impossible to even remotely capture the soft bisque colorations and workmanship from the small black and white illustration here. Only when you yourself daydream to the delightful melody and see the consummate beauty of the work will you fully appreciate the charm and appeal it will bring to your home.

OFFER WILL NOT BE REPEATED THIS SEASON

We firmly believe that these exquisite music boxes with their old world charm will soon become hard-to-get collectors' items you will treasure forever. Therefore, we urge you to order now while our specially imported supply lasts. Each full color, bisque finish finely glazed ceramic music box is 7" x 4" wide, and is yours for only $4.98 on full money back guarantee if you are not absolutely delighted with the joy and beauty it brings into your home and the pleasure it will give as a gift. But hurry, order now, this offer will not be repeated this season in this magazine.



COLONIAL STUDIOS, DEPT. RD-76
20 Bank Street, White Plains, N. Y. 10606

Please send me the ceramic music box that plays "Raindrops Falling on My Head" for only $4.98 on full money back guarantee if I am not absolutely delighted. Add 25¢ for postage and handling.

Enclosed is $..... (Print Clearly)

NAME .....

ADDRESS .....

CITY .....STATE ..... ZIP .....

☐ **SAVE! SPECIAL OFFER:** Order two music boxes for only $8.95.



Mediterranean Candelabrum

We were dazzled by its beauty—and amazed at its low price! Made of wrought iron transformed into intricate scrollwork echoing the enchantment of sunny Spain. Visualize one on your dining room table or a pair flanking your mantel or buffet. Matte black. Holds 5 standard candles. Candelabrum 12½" tall. An exceptional value!

$3.98 Add 85¢ post.

MONEY BACK IF NOT DELIGHTED

Harriet Carter

Dept. HB-271, Plymouth Meeting, Pa. 19462



SERENITY PRAYER PLAQUE

Colorful cast aluminum plaque. Wonderful decoration for your living room, hall or den. 6¼" x 4¼". Green leaves, white flowers. Makes a very nice gift. $1.25 plus 35¢ pstg. & hdlg, total, $1.60. PROMPT SHIPMENT. SATISFACTION GUARANTEED.

Leon Duquette

Dept. HB21
76 Payson St., Fitchburg, Mass. 01420

FRINGED CURTAINS COUNTRY STYLE!

Curtains like these adorned windows in the homes of our Colonial ancestors generations ago. Made of natural unbleached or snowy white bleached MUSLIN, they're trimmed with 2" knotted fringe and are EXTRA WIDE—80" to the pair.

VERSATILE—hang as Tier upon Tier. Tier and Valance or use two pairs Cottage Style (as illustrated) or one pair full length tied back. Two matching tieback pieces included with every pair.

ENDLESS DECORATING POSSIBILITIES. ADD OUR OWN COLOR—just lace inexpensive colored bias tape through fringe knots.

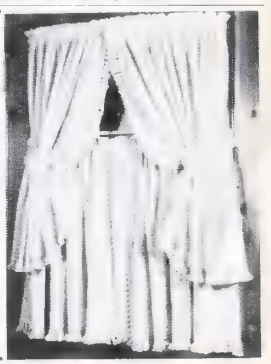
Avoid delay. Specify white or natural

24"	$4.50
30"	4.75
36"	5.00
45"	5.50
54"	6.25
63"	6.75
72"	7.50
Matching Valance 11"x68"	$2.50

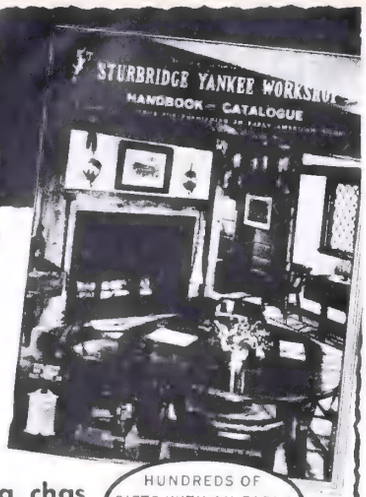
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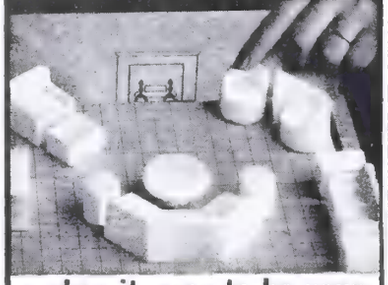


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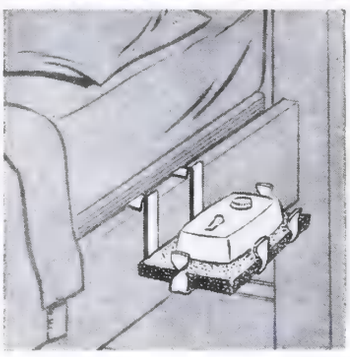
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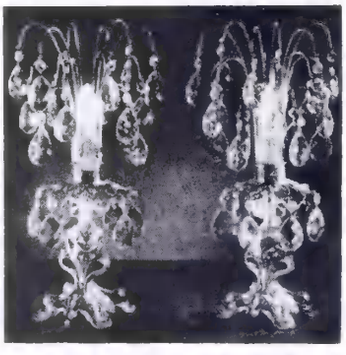
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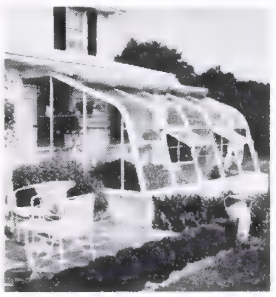


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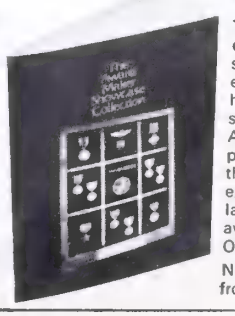
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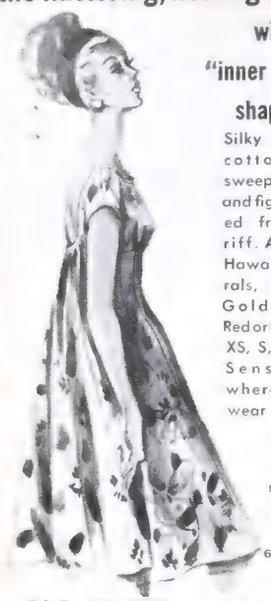
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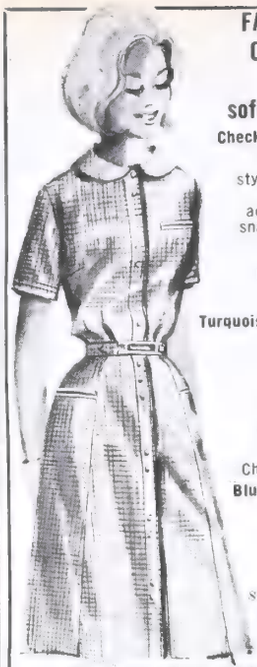
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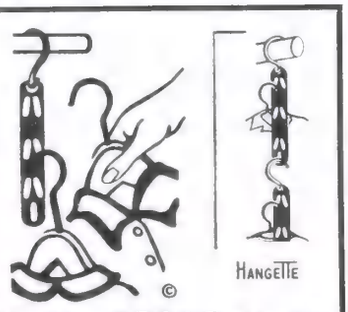
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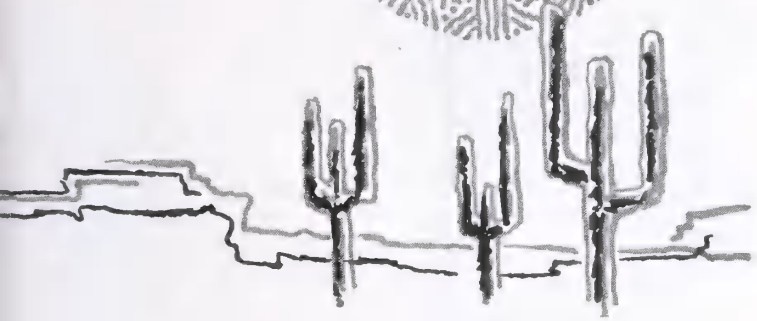
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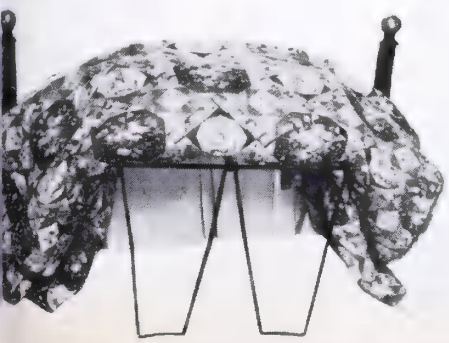
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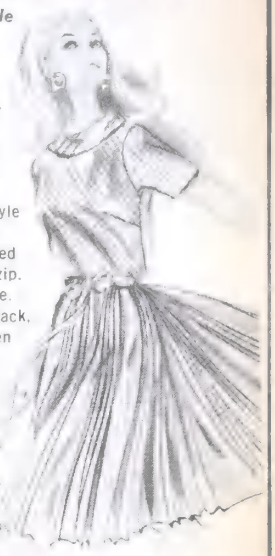
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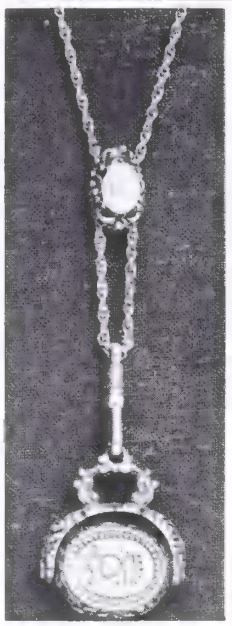
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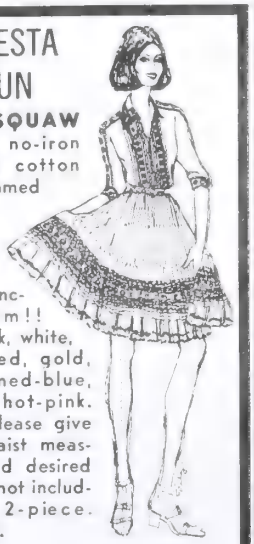
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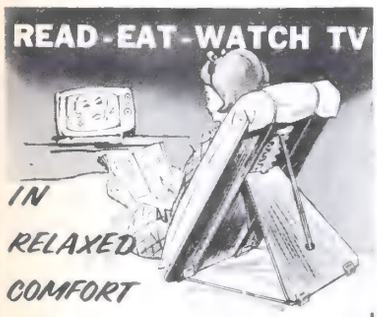
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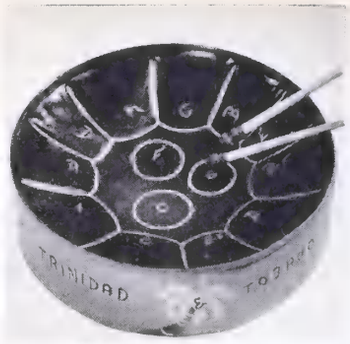
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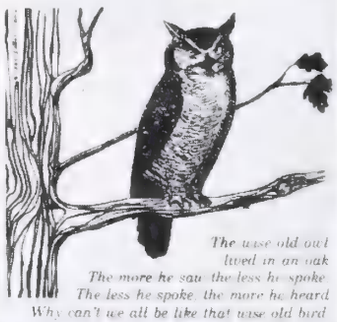
The Beat Generation loves its music by the pound. It's fun, it's fascinating, and frustrations fly when you beat these Trinidad Steel Drums. Not a toy but a 12" professional drum, the kind you went mad for in St. Thomas. Handcrafted, bright orange & black drum with sticks, $9.98 plus 50¢ post. J. P. Darby, HB2, Engel St., Hicksville, NY 11802.



Pull-Apart Key Chain is magnetic. Either end can be used for car and house keys or for ignition and trunk compartment keys. Just pull apart to use sets independently. Lifetime magnet holds securely, pulls apart easily. $1 plus 15¢ postage. Anthony Enterprises, HB21, 585 Market Street, San Francisco, CA 94105.



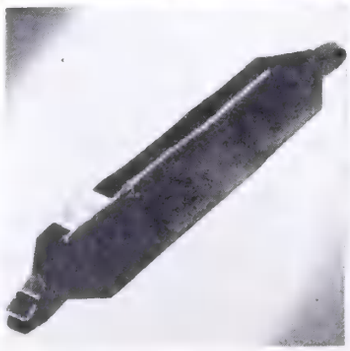
"Hello Central" has faded into the Roaring Twenties but the memory lingers on, embodied in these rejuvenated decorator styled French phone extensions. Black or white with dial & plug, $19.95. Black hand-set with brass base, $29.95. Plus $1.50 post. Add $6.95 for ringer box, if desired. Metropolitan Teletronics, 35 W. 35th St. HB2, New York, NY 10001.



Wise Guy. "The wise old owl lived in an oak, The more he saw the less he spoke; The less he spoke the more he heard. Why can't we all be like that wise old bird." Sage advice printed on white ceramic tile to tuck under a teapot. 6x6", $3.98 plus 40¢ post. From Anthony Enterprises, HB21, 585 Market Street, San Francisco, CA 94105.



House Perfume rids every room of unpleasant cooking odors and mustiness. Pour delightful fragrance into perm-a-scent vase. Hang one in the bathroom, kitchen, nursery. Vase in ribbed or floral design; fragrance in "Blue Spruce" or spicy "Trefle." Vase with 12 wks. supply, $3.95 ppd. Edco, 17-30 166th St., HB-19, Whitestone, NY 11357.

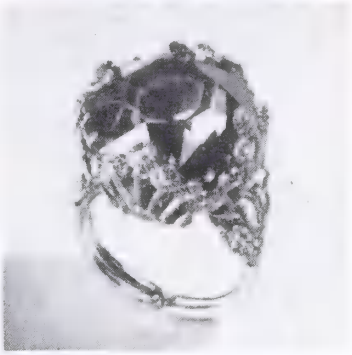


Out Of Pocket or purse, into a safe secret compartment goes a traveler's folding money. Zippered money belt with hideaway pocket in which to stash cash or precious jewels is worn under clothing. Lays flat so there is no bulge at your waistline. Size is adjustable for men and women. $2.98 plus 15¢ post. Anthony Enterprises, 585 Market Street, HB21, San Francisco 94105.

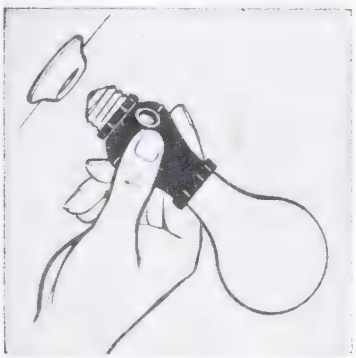
Child's Work Of Art means more to you or a grandparent than a room full of Picassos, no matter how grubby the fingers, how scribbly the result. Child's original drawing in full color reproduced on Americana-framed tile to hang on your wall. 8¼" sq. $6.95. 6" tile alone, $4.75. Ppd. Karen Studios, Box 175, HB2, Rye, New York 10580.



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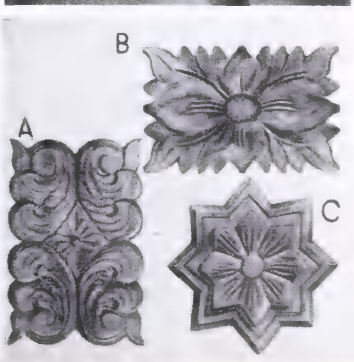
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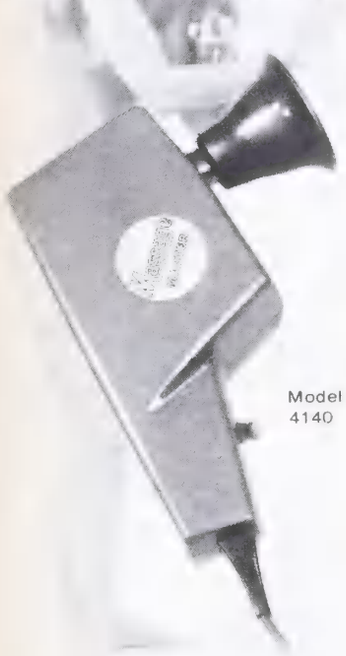
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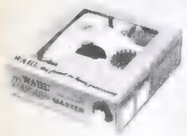
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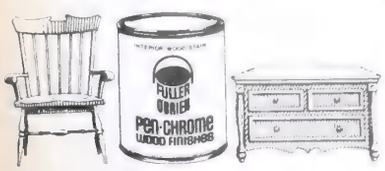
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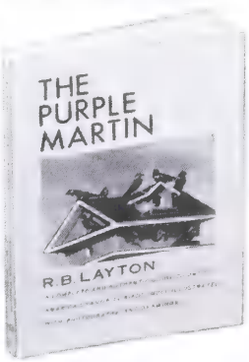
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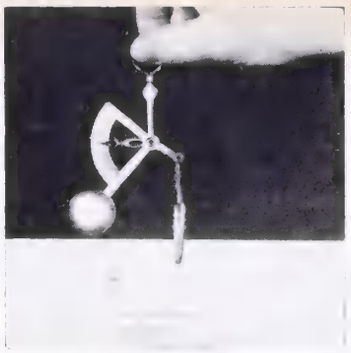
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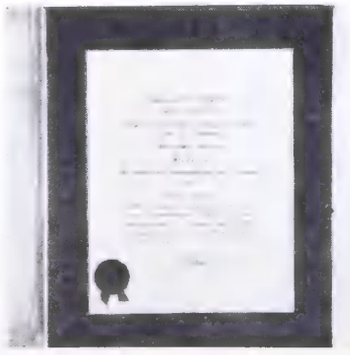
This Heart Beats anything we've found for a collector. Porcelain heart plate is a faithful copy of an antique. Has fortune telling map with geographical locations: "Ocean of Love", Isle of Fickleness", etc. 6" diam. with braided cord for hanging. Doubles as a candy dish. $1.50. Two, $2.75. Ppd. Federal Smallwares, 366 Fifth Ave., HB2, NYC 10001.



Your Coat Of Arms is researched from 500,000 names (32 countries), hand-painted and framed by talented artists and the result is *something!* 11x14" $28.25, 5x7" $13.25 ppd. Wall shields, oil paintings, embroideries, needlepoint patterns available. From $5.95 to $125. Free catalog. The Ship's Chandler, HB2, Wilmington, Vermont 05363.



Countertop Clothes Washer is compact in size, big in performance, requires no installation. 15" h., 19" diam., it launders a 2-lb. load in 12 minutes flat; has gentle agitator action, safe even for delicate fabrics. Rustproof, unbreakable thermoplastic tub with white enamel exterior. 1-yr. guar. $49.98 exp. coll. Hobi, HB2, Engel St., Hicksville, NY 11802.



Preserve Priceless Papers permanently. Diplomas, certificates, letters, are hermetically sealed in clear plastic on wood, framed in gold leaf. Walnut, maple, ebony or cherry border. 3x5" $7.25; 5x8" $8.45; 8x10" $9.90; 8½x11" $11.90; 10x12" $12.90; 12x14" $14.90; 14x18" $16.90. Ppd. Catalog, 25¢. Lifetime Plaques, HB2, P.O. Box 2029, Dept. 10, Tuscaloosa, AL 35401.

Copper Cross. You may buy it only from the Appalachian artists who felt a call to use their God-given creative talents on Christian symbols. Here they have fashioned a crude cross of copper and hung it on a sueded rawhide necklace 27" long to wear with pants, knits. For him or her, $5 plus 35¢ post. Applachian Ind., Inc., Rte. 1, Box 6-A, Vanceburg, KY 41179.



America The Beautiful. Scarce miniature sheet, plus 25 other valuable US postage stamps picture famous American wonders: Sequoias, Mount Hood, Shiprock Mesa, Devil's Tower, Boulder Dam, many other sights Exciting postal tour of America is yours, as an introduction to stamp collecting. Send only 10¢ to H. E. Harris, E-113, Boston, MA 02117.



Dig Minerals? 40 million-year old paperweights found in caves are called geodes and contain blue and gray swirled agate and crystals. Hand-picked in Mexico for sparkle and beauty, magnificent specimens are a collector's coup! 3" pair of mating halves or one large 4" diam. geode to display, $5.95 plus 90¢ post. Postamatic Co., HB271, Lafayette Hill, PA 19444.



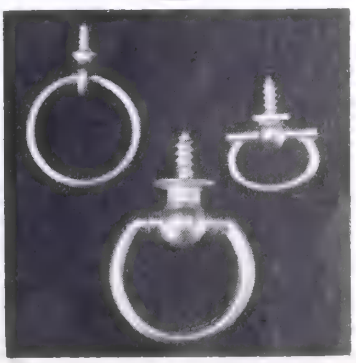
Chaperone Repellent routs rabbits, discourages deer, menaces meadow mice that invade your garden, nibble tender seedlings. Aerosol can sprays areas you want to protect—foliage, twigs, etc. It's harmless but bitter medicine to the trespassers. One application lasts 3 months! 1 pint, $2.39, $3.98 qt. Ppd. Sudbury Lab., Box 2819, Sudbury, MA 01776.



Golfer's Award Plaque is a gag for a wag, a prize for the group tournament. Reads: "Special Award For The Golfer Who Hits A Long Ball" with room for his name. Mounted on natural wood-finish frame. Lads-of-the-links, to whom golf is a life and death proposition, would laugh at this. 5½x7", $1.98 plus 25¢ post. Anthony Ent., HB21, 585 Market, San Francisco 94105.



Round-Up Of Rings. Découpage aficionados with all degrees of expertise need a collection of plaque swivel rings to hang their masterpieces. Assortment of 19 in poly bag includes: four heavy 1" size, ten round ¾" size, five oval ½" size, decoupage plaque instruction brochure, $1.98 ppd. Flair-Craft, Inc., P.O. Drawer 4607, HB2, Tulsa, Okla. 74104.



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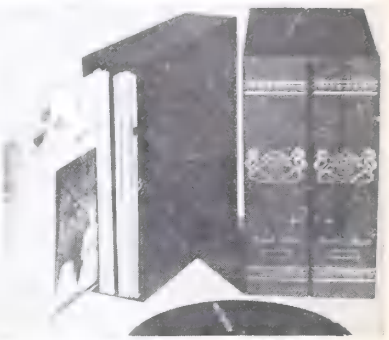
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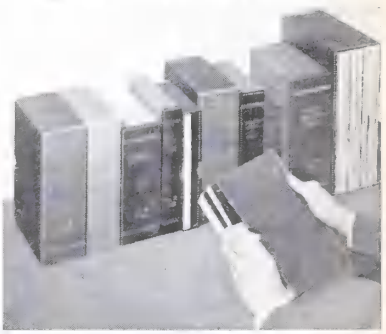
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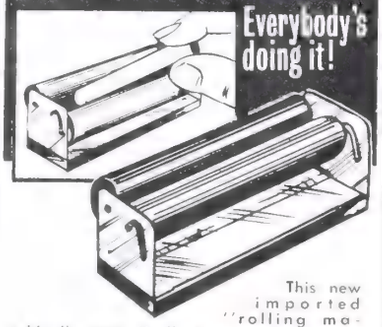
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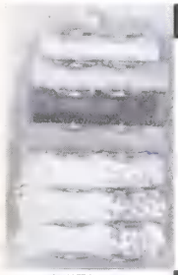


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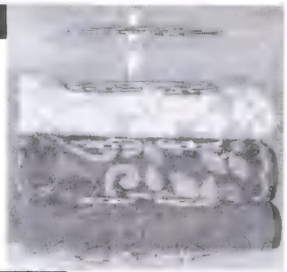
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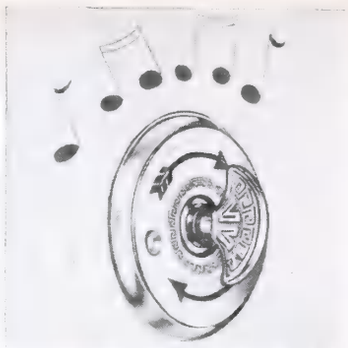


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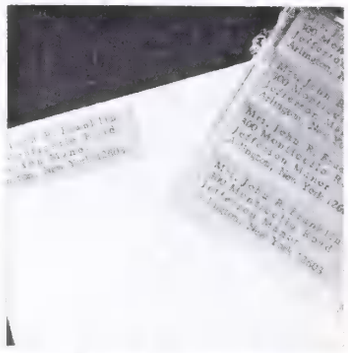
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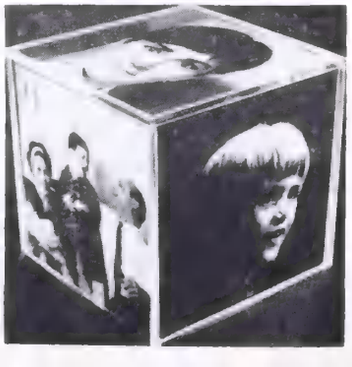
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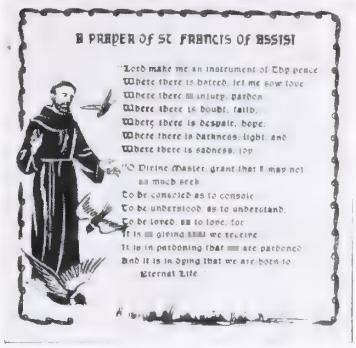


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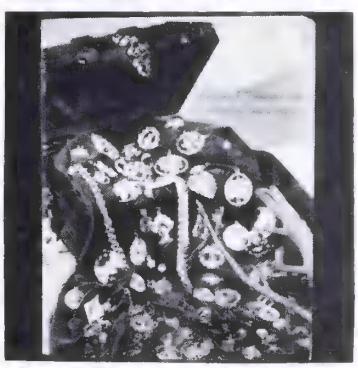
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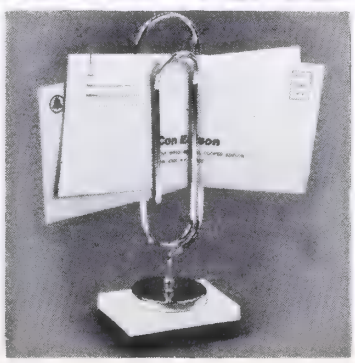
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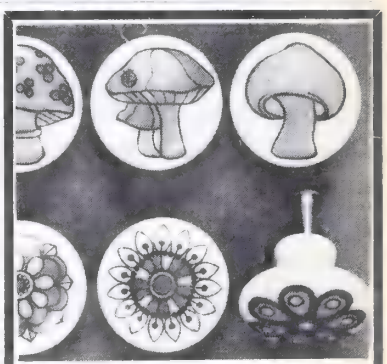
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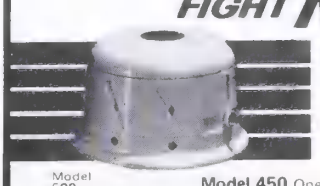
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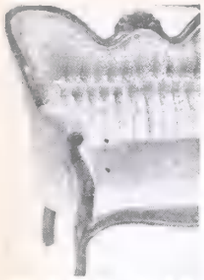
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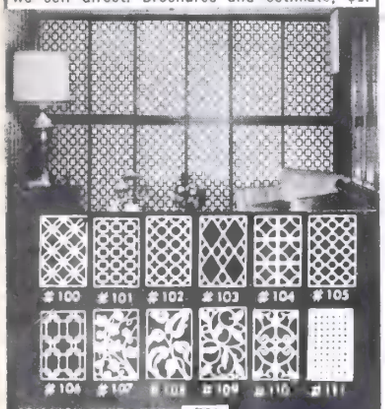
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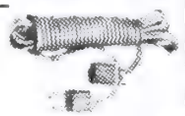


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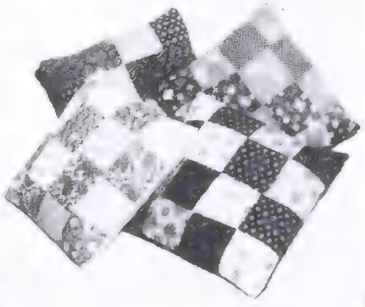
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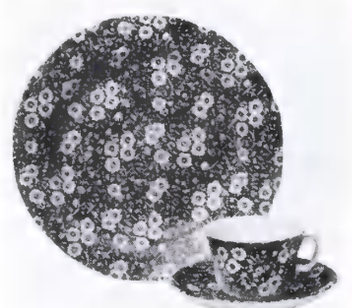
Small Wonder that authentic miniatures of Colonial utensils are favorites of collectors as well as moppets. Hand-wrought in copper and brass with tiny moving parts, coffee mill, coal scuttle, milk jug, coffee pot, tea pot, and lamp come with maple-finished wooden shelf. $5.95 ppd. Colonial Studios, AME-23, 20 Bank, White Plains, NY 10606.



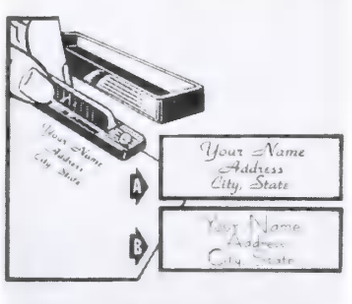
Turn-Of-The-Century Elegance was a Tiffany lampshade. Here's one in kit form with everything you need but the two hours it takes to put it together. Antique-amber with red and green trim forms the 20" shade for a Victorian hallway, a dinette area. Kit includes electrical parts. $14.95 plus 50¢ post. World Art, Box 577, HB2, Wilmington, CA 90744.



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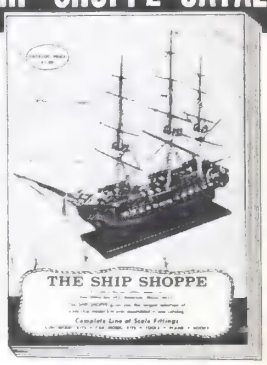
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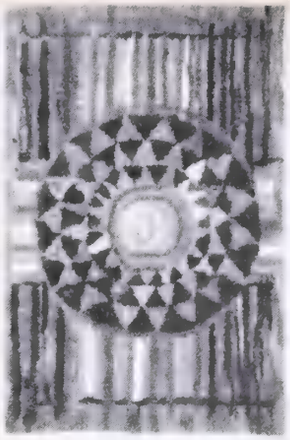
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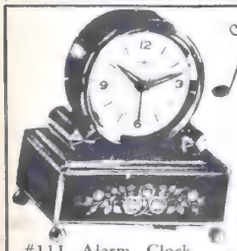
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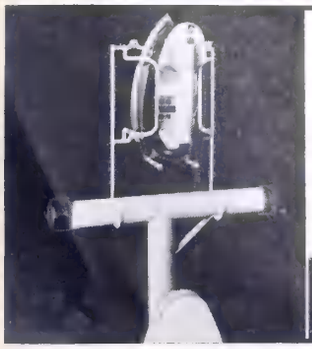
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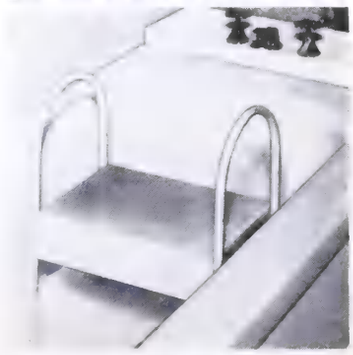
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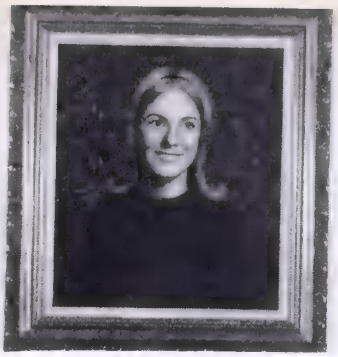


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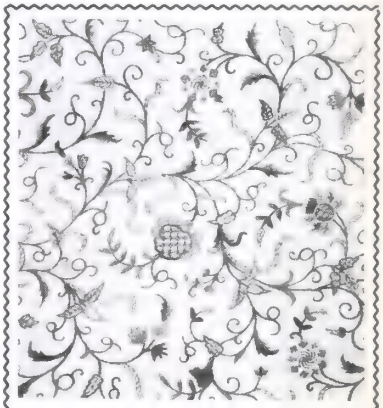


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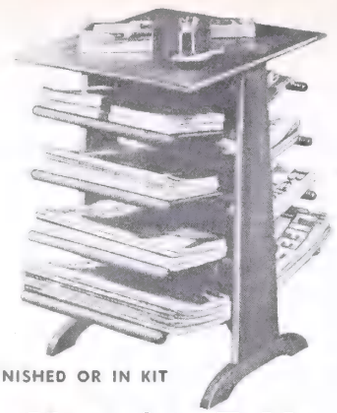
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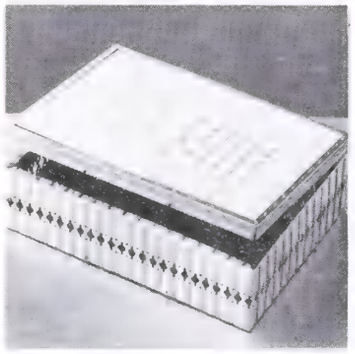


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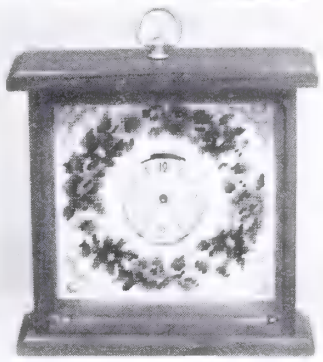
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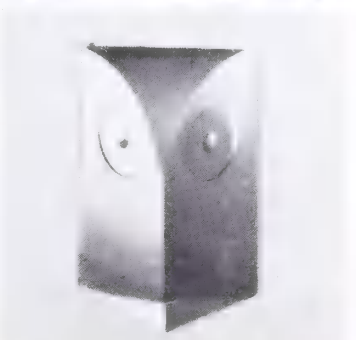
Simmons Miracle Polishes clean, polish, protect silver, gold, copper, brass. Keeps them tarnish-free. 8-oz. bottle $2.50, 16-oz. $3.75, 32-oz. $5.50. Simmons Cream Polish, 8-oz. jar $1.50, 16-oz. $2.50. Simmons Kotton Polish (needs no water) for quick jobs, 6-oz. $2.50. Add 50¢ post. Simmons Plating Works, 409 Whitehall SW, HB2, Atlanta, Georgia 30303.



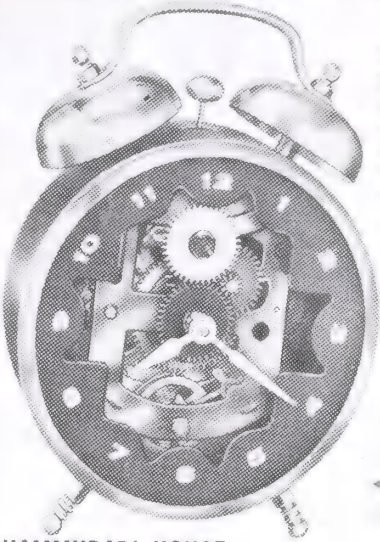
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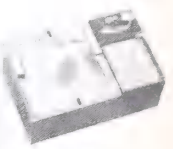
See Time Fly



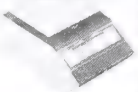
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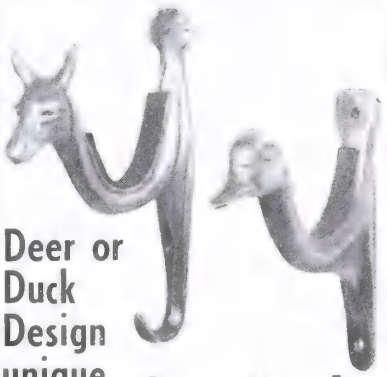


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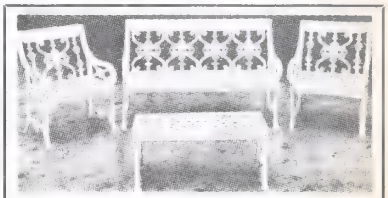
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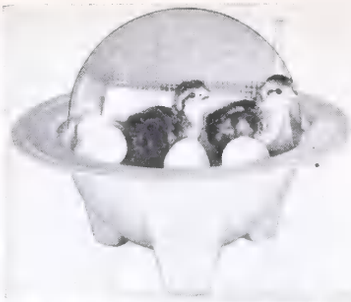
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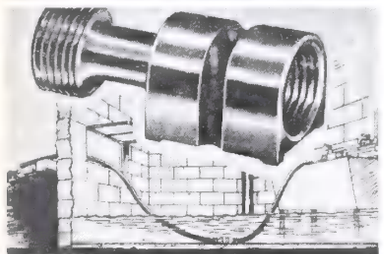


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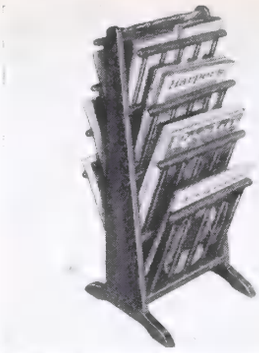
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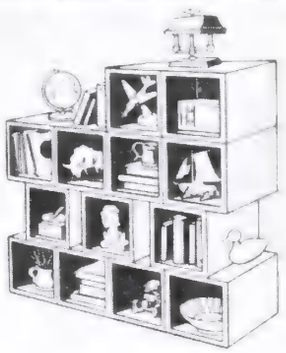
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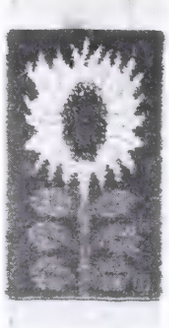
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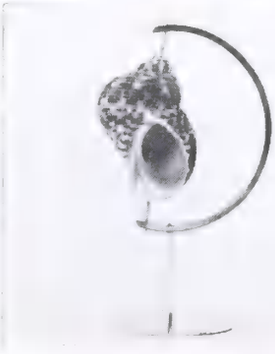
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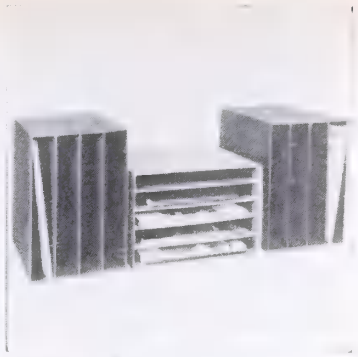


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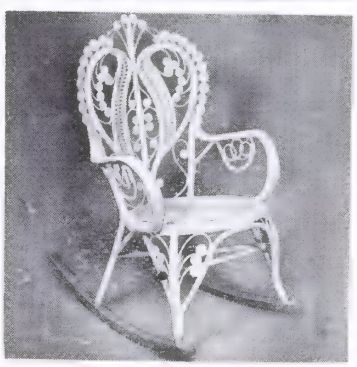
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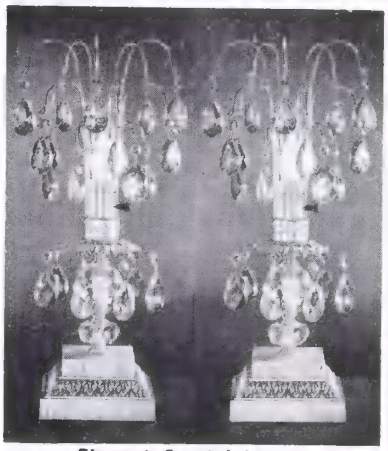
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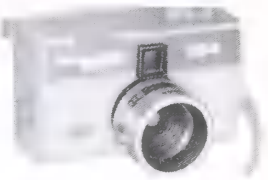
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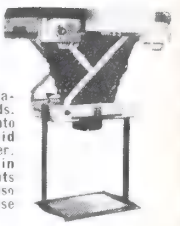
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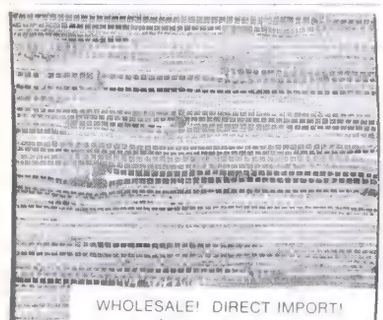


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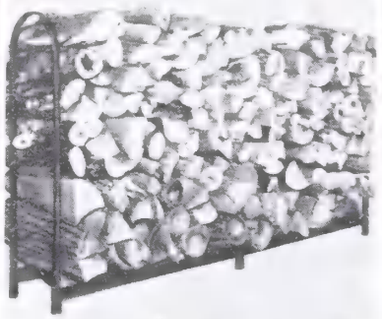
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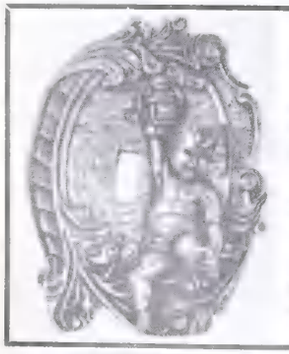
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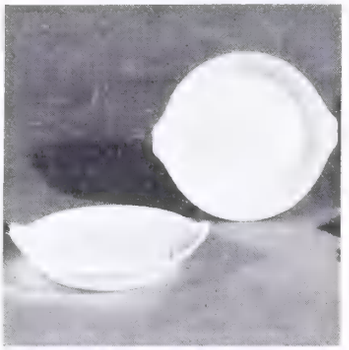
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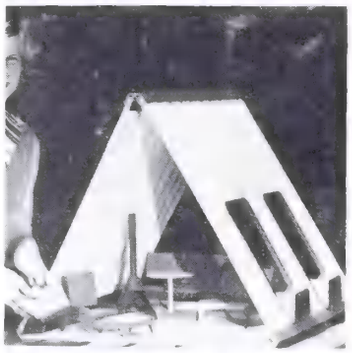
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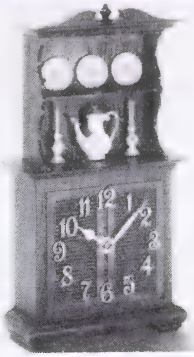
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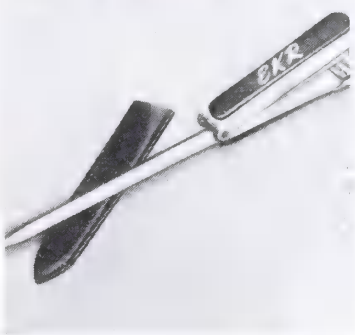
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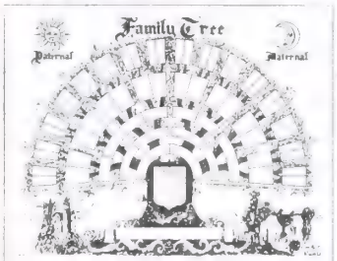
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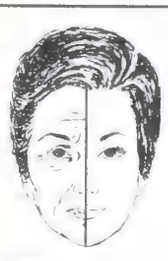
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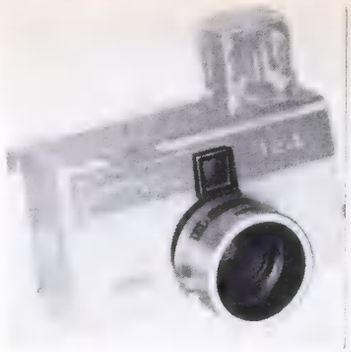
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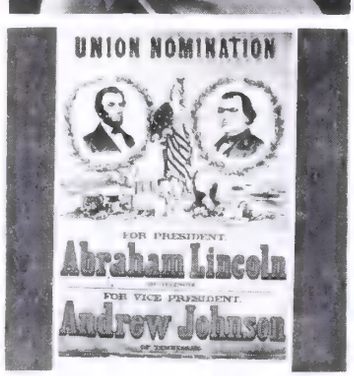
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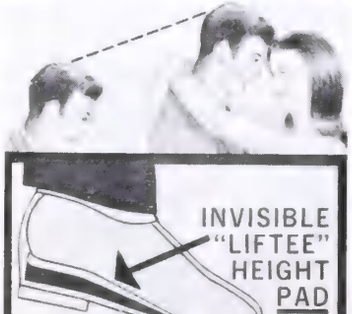
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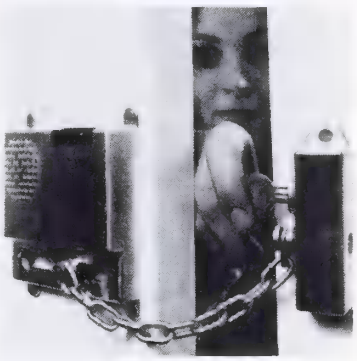
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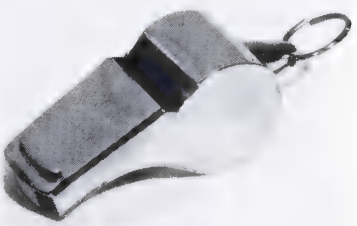
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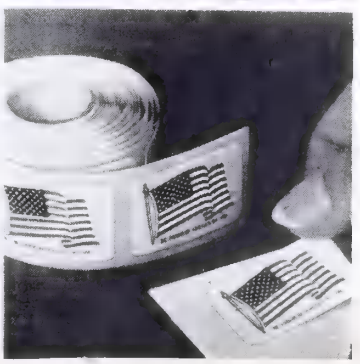
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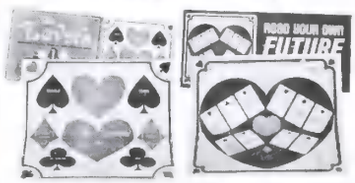
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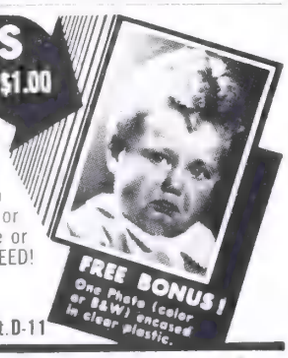
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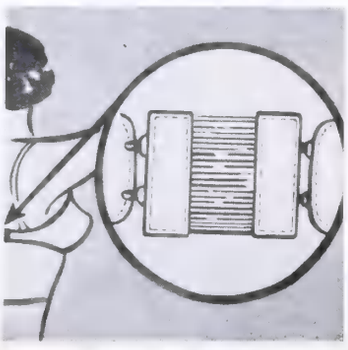
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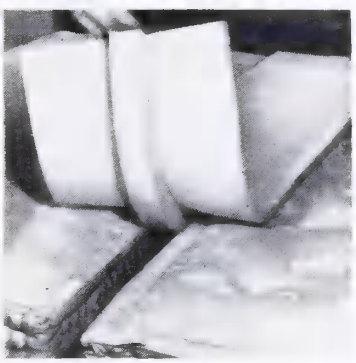
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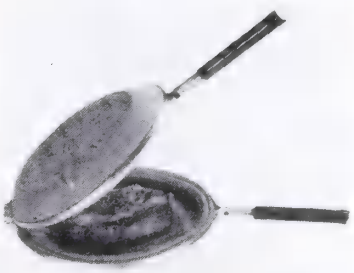
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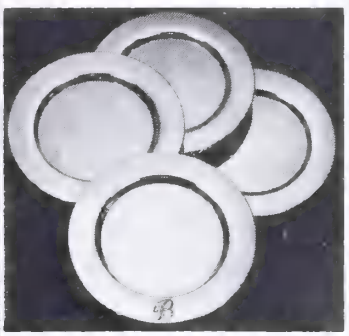


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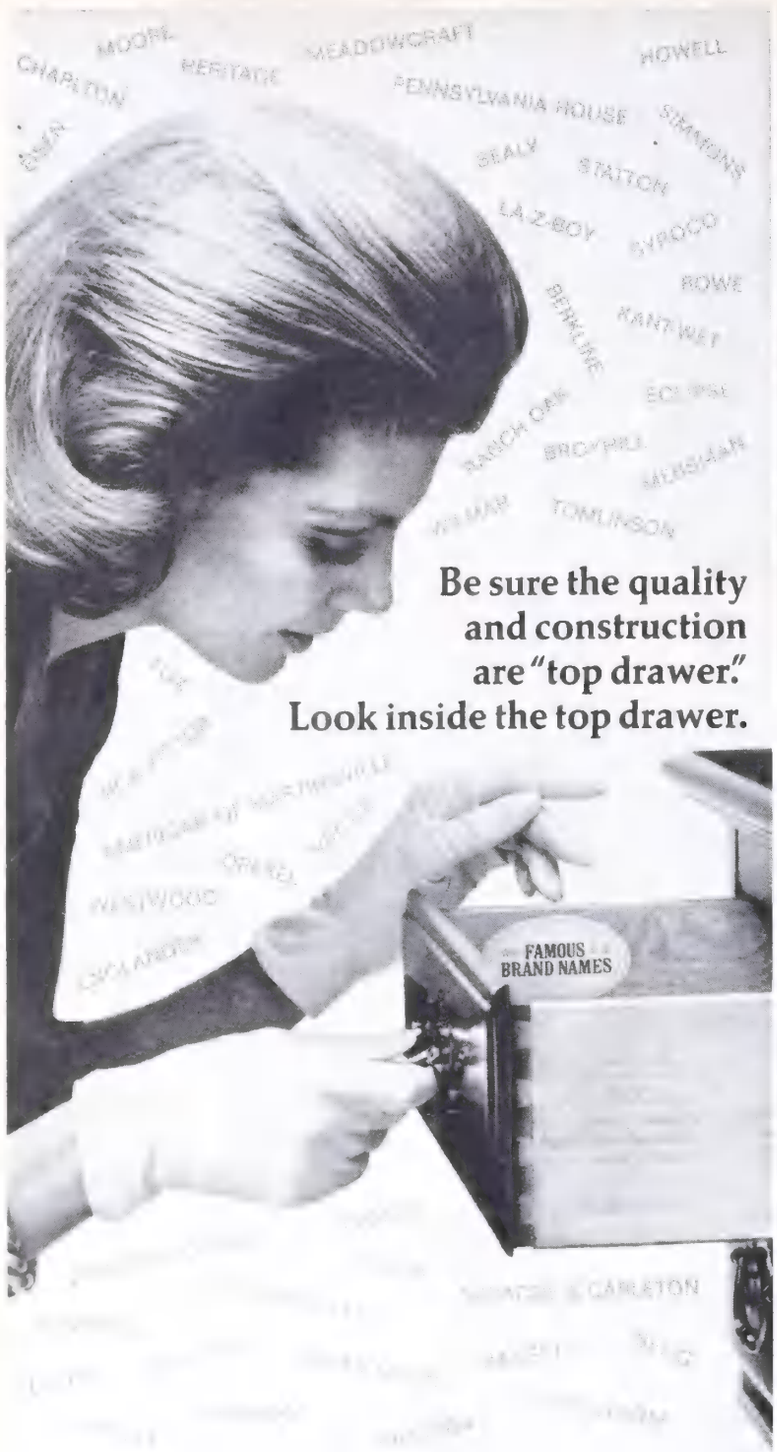
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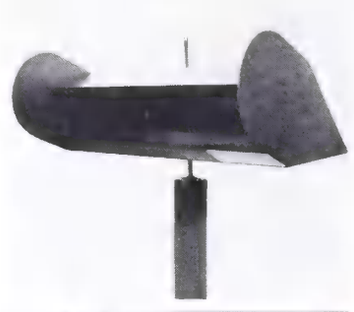
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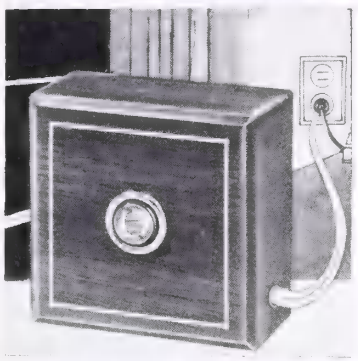


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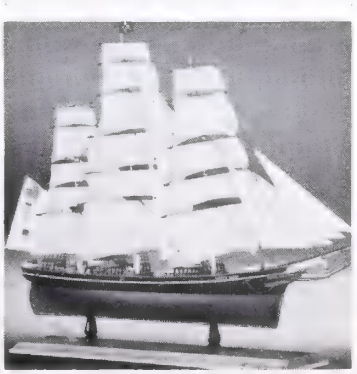
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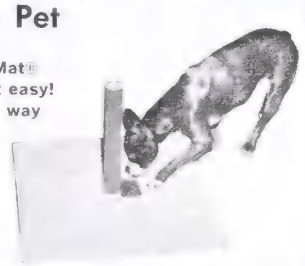
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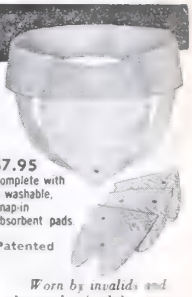
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BEANS

(Continued from page 96)

beans in a large kettle and add 5 quarts fresh, cold water. Bring to a boil, then simmer for 1½ hours.

Meanwhile, melt the butter in a second large kettle and sauté the celery and onions for about eight minutes or until tender. Stir in the flour smoothly, add the parsley and cook, stirring constantly, for one minute. At this point, stir in the beans and all their liquid. Add the rind and ham bone, leeks, bay leaves, salt and pepper. Simmer over a low heat for six hours. If the liquid boils down, add boiling water to keep beans covered.

Remove and discard rind, ham bone and bay leaves. Force the bean mixture and broth through a fine sieve. Stir in the Madeira, bring to a boil. Remove from heat immediately and mix in the finely chopped eggs.

Serve in hot soup plates with a thin slice of fresh lemon floating on top. This makes a generous quantity of an extraordinary soup that should accommodate even a large, hungry family for at least two meals.

Split Pea Soup

4 cups split peas
Ham bone
2 onions, peeled, each stuck with 2 cloves
2 cloves garlic, peeled
2 bay leaves
Freshly ground pepper
3 celery ribs, with tops, cut in two
3 large carrots, washed, coarsely chopped
2 tablespoons tomato paste
Heavy cream
Minced parsley

Place all ingredients except the tomato paste, cream and parsley in a large heavy kettle. Add enough cold water to cover (5 to 6 quarts), and bring to a boil. Reduce the heat, then simmer, covered, until the peas are very soft—two to three hours. Lift the ham bone out of the kettle. Cut any meat off the bone and sliver it. Discard the bone.

Push the soup and all the vegetables through a fine sieve to make a thick purée. Then stir in the tomato paste. This should make about 4 generous quarts.

To serve, dilute the purée with heavy cream (a cup or so to a quart). Taste for seasoning. At this point, you'll probably need both salt and some freshly ground pepper. Bring to a boil, but do not cook further.

Present the soup in a large heated tureen with a garnish of slivered ham and parsley. Serve with croutons, fried in butter, on the side.

Note: This pea soup freez perfectly. Add the heavy cre after thawing.

Lentil Soup

2 cups lentils
Salt pork, about ¼ cup dic
1 carrot, washed and diced
1 medium onion, peeled and diced
1 rib celery, diced
1 clove garlic, peeled and minced
1 ham bone
1 bay leaf
2 whole cloves
Dash cayenne pepper
Several twists of the pepperm
2 teaspoons salt
Minced parsley

Pick over the lentils (see pa 159) and place in a large ket with 2½ quarts of water. Sa the pork in a heavy skillet u nicely browned. Add the vege bles and the garlic and cook o moderate heat for 10 minut Add to the kettle with the lent Add the ham bone, the bay l and cloves tied in a cheesecl bag, both peppers and the s Bring to a boil. Reduce heat a simmer for about two hours until the lentils are cooked.

Lift out the ham bone and c card the cheesecloth bag. St any meat off the bone. Comb with the lentils and push throu a food mill or fine sieve. Reh the soup and taste for seasonin Serve with a garnish of mind parsley. Serves six to eight.

Walnut Lentil Loaf

¾ cup lentils, cooked
2 cups walnuts
2 cups bread crumbs (about slices firm white bread)
1 16-ounce can whole tomato drained
2 eggs, lightly beaten
2 tablespoons onion juice
Salt
Freshly ground black pepper
Cheese Sauce*

Pick over lentils (see page 15 and combine with 2 cups hot w ter, 1 teaspoon salt and ¼ t spoon dried thyme. Bring to boil, reduce heat to simmer, a cook, uncovered, for five minut Take off the heat, cover and all to stand one hour. Return to he bring to a boil again, then s mer for 15 minutes or until t der. Butter very thoroughly an 1½ by 4½ by 2⅝-inch loaf p Set aside.

Meanwhile, drop the waln into a saucepan of rapidly boil water and boil three minut Drain thoroughly. Spread in a shallow pan. Grate the bread the blender and place in a seco pan. Toast both nuts and bre crumbs in a preheated 400° ov for 15 to 20 minutes or u lightly browned. Purée the len

tomatoes together in the
tric blender. Do about half at
me. Chop the walnuts fairly

horoughly mix the purée,
s, onion juice, bread crumbs,
, salt and pepper in a large
l. Taste for seasoning.
poon into the prepared pan
bake in a preheated 350°
for 30 minutes or until
. Allow to stand five minutes,
turn out on heated platter.

eese Sauce:

blespoons butter
blespoons all-purpose flour
cups milk, heated
p grated Cheddar cheese
about 2 ounces)

teaspoon prepared mustard
easpoon Worcestershire
uce
drops Tabasco

t the butter, then stir in the
r. Cook over a moderate heat
ing constantly for about three
utes. Do not allow it to brown.
dually add the milk, whipping
tantly with a wire whisk.
k, still whipping, over moder-
heat until the sauce thickens
comes to a boil. Stir in all
aining ingredients with a
den spatula. Taste for season-
Seal with Saran to keep a
from forming and keep warm
simmering water. Makes
ut two cups. Serve separately
Lentil Loaf.

estrone
getable Soup)

variations on what might be
ed the national soup of Italy
endless. In her distinguished
s, *Italian Food*, Elizabeth
id gives no less than five ver-
s. It is essentially a combina-
of fresh vegetables—every-
g from carrots, potatoes, cab-
e, leeks, onions, zucchini,
h green beans, wax beans and
h peas to tomatoes, celery,
ips, spinach, eggplant, mush-
ns and, of course, garlic—
le with a base of dry white
ns. Either pasta or rice com-
es the mélange. In Genoa,
add *pesto*, that great basil
e.
the *Complete Bean Book*,
hor Victor Bennett stresses
smoked ham or bacon is
er used in a minestrone be-
se they alter the soup's char-
r: all recipes agree.

up dry white beans (either
Great Northern, white kidney
r navy), cooked
pound salt pork, cut in small
ice
love garlic, peeled and
inced
mall onion, peeled and
hopped
r 6 parsley sprigs, chopped
½ teaspoon dried basil, crumbled or 1 teaspoon fresh, minced
1 tablespoon tomato paste
1 leek, washed well and minced
3 tomatoes, peeled, seeded and chopped or 2 cans whole tomatoes, coarsely chopped
3 ribs celery, chopped
2 carrots, washed and sliced
2 potatoes, peeled and diced
1 small turnip, peeled and diced
¼ small cabbage, shredded
2 zucchini, diced
Salt
Several twists of the peppermill
1 cup elbow macaroni or ½ cup uncooked rice
½ cup freshly grated Parmesan cheese, about

Place the salt pork in a large soup pot or kettle over moderate heat. Add the garlic, onion, parsley and basil. Cook until the pork is brown and crisp. Thin the tomato paste with a little water and stir into the mixture. Cook about five minutes. Next, add the remaining vegetables, salt to taste and the pepper. Cover and cook slowly for 45 minutes. Then add the beans and the macaroni or rice. If macaroni is used, cook 10 minutes longer; if rice, 15 to 20 minutes longer. Taste for seasoning.

Serve in large, heated soup plates or bowls sprinkled generously with Parmesan cheese, with extra Parmesan on the side. Serves six or more.

Lentil Salad

The French serve this very often as an hors d'oeuvre and good it is, too.

2 cups lentils
Salt
1 onion, peeled and stuck with 2 cloves
1 bay leaf
1 bunch scallions (green onions), chopped fine
1 cup parsley sprigs, minced
½ cup Sauce Vinaigrette

Pick over the lentils (see page 159), cover with cold water and soak overnight. Drain; place in a kettle with enough cold water to cover generously and a good pinch of salt. Push the onion down into the lentils and add the bay leaf. Bring to a boil over a moderate heat, then simmer gently until the lentils are tender. If necessary, add more boiling water to keep lentils completely covered during cooking. Allow about one hour. Drain thoroughly, reserving the liquid. Discard the onion and bay leaf. Cool the lentils.

When cool, combine with the scallions, minced parsley and ½ cup Sauce Vinaigrette. Toss to coat the vegetables well. Serves four to six.

[Continued]

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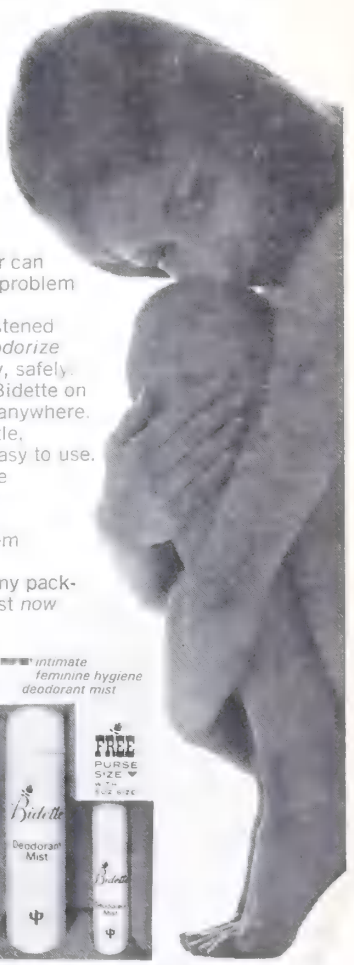
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BEANS

Continued

James Beard's
*Black Beans with Rum**

2 cups black beans
1 onion, peeled and sliced thin
1 clove garlic, peeled and minced
1 rib celery, coarsely chopped
Bouquet garni: 1 bay leaf, ½ teaspoon dried thyme, several sprigs parsley
Small piece salt pork, diced (about ¼ cup)
2 tablespoons salt
Freshly ground pepper
½ cup Jamaica rum
½ cup parsley sprigs, minced
1 pint commercial sour cream

Place the beans in a four- to five-quart casserole. Cover with cold water and allow to soak overnight. The following day, drain and add fresh water (enough to cover the beans by a good two inches), then stir in the onion, garlic and celery. Tie the *bouquet garni* in a cheesecloth bag and push down into the middle of the beans. Sauté the salt pork until lightly brown. Scoop up with a slotted spoon and add to the beans. Place casserole over a moderate heat and bring slowly to a boil. Reduce heat to simmer and cook until the beans are almost tender (the best test is the taste test). Depending on the age of the beans, this will take around two hours. The beans should be completely covered with liquid while they are cooking. If liquid boils away, add boiling water.

Ladle the beans into a bean pot or a casserole that can go to the table, adding only enough liquid so they are moist. Reserve any surplus liquid to add to the beans if they dry out during the last baking period. Beans can be prepared to this point any time during the day. But they must go into the oven two hours before they are to be served. With that in mind, stir in the salt, the pepper and ¼ cup of the rum. Cover and bake in a preheated oven until the beans are tender, about two hours. Just before serving, stir in the remaining rum and taste for salt.

To serve, sprinkle the top with the parsley garnish and serve the sour cream on the side. A splendid meal accompanied by sautéed Pork sausages. Serves eight.

*Adapted from a recipe in *The Complete Book of Outdoor Cookery*, by Helen Evans Brown and James A. Beard.

Puréed Kidney Beans

2 cups dry kidney beans
Salt
1 carrot, scrubbed and coarsely chopped
1½ cups dry red wine
½ onion, peeled and coarsely chopped
1 bay leaf
1 or 2 stalks parsley
Pinch thyme
3 slices bacon
2 teaspoons flour
3 tablespoons butter
Salt
Freshly ground pepper

Wash beans well. Cook (see page 159). Add salt shortly before they have finished cooking. Drain. Reserve liquid. Push beans through a sieve; set aside.

Combine the wine with the carrot, onion, bay leaf, parsley and thyme. Bring to a boil. Reduce heat and simmer until you have about ¾ cup left. Cook the bacon until crisp and drain on paper towels. Pour off all but 1 tablespoon of the fat from the skillet. Stir in the flour until smooth and cook the *roux*, stirring constantly, for a couple of minutes. Take off the heat and strain the wine into the *roux*. Whip with a wire whisk until smooth. Place back over a moderate heat and cook until the sauce thickens. Stir into the puréed beans. Add the butter, salt and pepper to taste. If the purée seems too thick, add a little of the reserved cooking liquid.

This dish can be made in advance and heated over simmering water. To serve, spoon the purée into a heated serving dish and crumble the bacon over the top. Delicious with lamb. Serves six.

Brown Beans, Swedish Style

2⅓ cups brown beans*
Salt
3½ tablespoons dark corn syrup
4½ tablespoons white vinegar

Wash the beans and soak overnight in enough cold water to cover. Quickly bring to a boil, then reduce heat, cover and simmer 1½ to two hours or until the beans are very tender. If necessary, add more water to keep beans completely covered. Season to taste with salt. Then stir in the syrup and vinegar. Serve with pork chops or Swedish meatballs. Serves about six.

*Available in Swedish delicatessens and some supermarkets.

How Good are Legumes Nutritionally?

We quote Dr. Ancel Keyes of the University of Minnesota, author of *Eat Well and Stay Well* (Doubleday) who says, "Beans and the like are high-protein foods, matching meat in this respect but with the difference that meat is high in fat." Legumes are also rich in minerals, having worthwhile amounts of iron, calcium and phosphorous, along with other vital minerals. Too, they are "wealthy" in B vitamins and supply valuable thiamine and riboflavin as well as a liberal amount of vitamin A. Because they have such a high protein content, the average person needs in addition only a relatively small amount of meat, cheese, milk or other animal proteins in order to make legumes adequate for the job of body-building and tissue-repairing.

About dry beans

The types of dry beans available are as follows:

The white beans (marrow, Great Northern, navy and pea), which are the most popular and are used interchangeably in baked beans, whether Southern, New England or Western style.

Pinto beans, also called "red Mexican" and "red miners," which are pale beige speckled with brown and are popular in the Southwest in hearty stews.

Red and white kidney beans (also available in cans), which are light to bright red-purple and are used in chili con carne (see House Beautiful, March, 1970), soups and salads.

Lima beans, both large and small, flat and kidney-shaped; in the South, large limas mottled with purple are called "calico" or "speckled butter beans" and are often used in combination with meat such as lamb.

Red beans, also known as Mexican "chili beans," which are darker red than pinto beans and are essential in chili con carne and other Mexican dishes.

Black-eye or yellow-eye (called cow-peas in the South), which are oval-shaped and have a black or yellow "eye"; black-eyes are the very heart of Hopping John, an old Southern dish traditionally served on New Year's Day.

Chick-peas (available in cans), which are also known as Spanish, or garbanzo beans or as Cecci in Italy. Good in stews, soups or puréed with seasoning to make a delicious dip for hors d'oeuvres.

Black or turtle beans, from South America, which are white inside and oval-shaped and are used primarily in soups in the southern U.S. but in many bean dishes in South America.

Cranberry beans, known in Ohio and Indiana as "shellouts," which are similar to pintos except markings are pink rather than brown, and are popular in New England, where they are used interchangeably with young lima in succotash.

Soaking dry beans

Both beans and whole peas do need soaking. The important thing to remember is that they are dry and *must* be soaked to restore the moisture lost during

drying process. The two ods used are:

ernight soaking method—is the old traditional method he one this writer has found the most successful. The and whole peas are first ed in cold water, then cov- with cold water and allowed ak overnight. The exceptions split peas (when used in and lentils, which do not for soaking. Always cook in their soaking water, then recipe instructions.

ick method—Bring measured nt of water to boiling point about three quarts of to one pound of beans). he washed beans, bring to a again and boil exactly two es. Take off the heat, cover llow to stand for one hour. recipe from this point on. Idaho Bean Commission us all dry beans should be d before cooking. If they ackaged, it is not necessary k them over; but if they are it is recommended.

ing dry beans

age of dry beans makes a ence in the cooking time. beans have been stored at gh a temperature and/or for ng a time, they will take to cook. Although the cook do much about these prob- they're worth knowing—ally when beans seem to forever to finish cooking. water and the altitude are factors in cooking time. USDA recommends adding aspoon of baking soda to *water* for every cup of dry *at the start of the soaking.* t be tempted to add more r it will affect the flavor and ive value of the beans. oes make a difference when ould add salt or acid foods y beans. Salt, about one on to each cup of uncooked is added only *after* the g period since salt tends to en the beans and increases oking time. If you are com- the beans with a salty (ham or salt pork,) hold the salt until the beans are d, then taste to see how seasoning they need. Acid dients such as tomatoes, juice, vinegar or wine d be added only when the are almost tender, since ingredients tend to delay ing, too.

s not necessary to skim off oam while dry beans are ng. To forestall the foam, an add one tablespoon of , drippings (bacon fat, for ple) or vegetable oil, which to keep it down. Actually, oam eventually sinks to the n of the cooking pot and pears.

As is true of many foods, the taste test is the best test for determining when beans are properly cooked. Squeeze them, if you like, but also look at them. They should look soft and plump yet still shapely. If under-cooked, the skins will appear "hide-bound."

Dry beans may be cooked in advance

Once cooked, drain well, cool and refrigerate, well-covered. Or freeze in suitable freezer containers. As thrifty cooks know—and all cooks should know—the liquid from beans makes an excellent base for a good soup.

How to determine the quality of packaged beans

It's best, we're told, to buy beans, peas and lentils in see-through packages so you can actually see the color. Beans, peas and lentils should be bright. If not, it indicates long storage and means they should be cooked longer, but the quality is in no way affected. Also, they should be uniform in size, otherwise you'll have a problem in cooking. Cracked seed coats, foreign material and pinholes caused by insect damage are signs of low quality.

Explaining dry peas

The Dry Pea and Lentil Commission says: "There are many varieties, types and strains of dry edible peas which are generally classed as 'dry greens' or 'dry yellows'." Whatever the type, they are interchangeable in recipes.

A split pea is essentially a dry pea that has had its hull removed. What is left are the two halves (technically, the cotyledons) of the pea seed itself, which splits apart when the skin (hull) is removed.

Explaining the lentil

The seed as well as the name of a leguminous plant (known since Biblical times), lentils have been used as food in Mediterranean countries for thousands of years. They look very much like split peas, and like all other legumes they are highly nutritious. Today, lentils are grown extensively in the United States.

Although many cookbooks say it is not necessary to pick lentils over before cooking, it may be, since odds and ends such as weed seed, dried soil ("dobie"), even tiny stones that cannot be removed mechanically may be mixed in with lentils (particularly if lentils bought loose).

The simplest way to pick them over is to spread the measured amount on a cookie sheet and look for any foreign matter. Then pour the lentils into a colander, place it in the sink and run cold water over the beans. Swish the colander around in the water. Drain the sink, then repeat the rinsing process.

Explaining the flageolet

A type of bean used widely in France and Belgium, flageolets resemble limas except that they are smaller and greener. They are not available fresh in the U.S. but are imported, dry, in one-pound packages or water-packed in 15-ounce tins and 14-ounce jars. Stores specializing in fine foods usually stock them. In France they are used in soups and salads. White pea or navy beans can be substituted in such dishes as cassoulet. In Arpajon, the heart of the flageolet country, a *foire aux haricots* (bean fair) is a traditional event held each June.

About brown beans

Until recently, all brown beans were imported but now they are grown successfully in Idaho, although in somewhat limited production. The favorite of Scandinavians, they are traditionally served with Swedish Meat Balls. They can be used in recipes calling for pinto beans and in any baked-bean recipe.

Some useful cookbooks

For readers who would like to expand their knowledge of legume cookery, we recommend: *The Complete Bean Cookbook* by Victor Bennett (Prentice-Hall), which explores the bean exhaustively; *The Complete Book of Outdoor Cookery* by Helen Evans Brown and James A. Beard, now in paperback, (Pyramid Publishers), which has a marvelous collection of legume recipes; Michael Field's new book, *All Manner of Food* (Knopf) where he discusses legumes and includes some excellent recipes; *A Basque Story Cook Book* by Ann Rogers (Scribner's), in which the author tells about the Basque country, the people and their way of life and, very particularly, how they use legumes; *The Great Chili Confrontation* by H. Allen Smith (Pocket Books).

Also: *Good Eating*, an attractive, colorfully illustrated collection of dry pea and lentil recipes, published by the Washington Dry Pea and Lentil Commission. Just send a post card to Dry Peas and Lentils, P. O. Box 177, Ontario, Ore. 97914; *Beans Make the Occasion*, by the Idaho Bean Commission. Just send a post card to Bean Booklet, P. O. Box 177, Ontario, Ore., 97914. Finally, *How to Buy Dry Beans, Peas, and Lentils*, published by the U.S. Department of Agriculture. Write to the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Send 25 cents in coins, not stamps.

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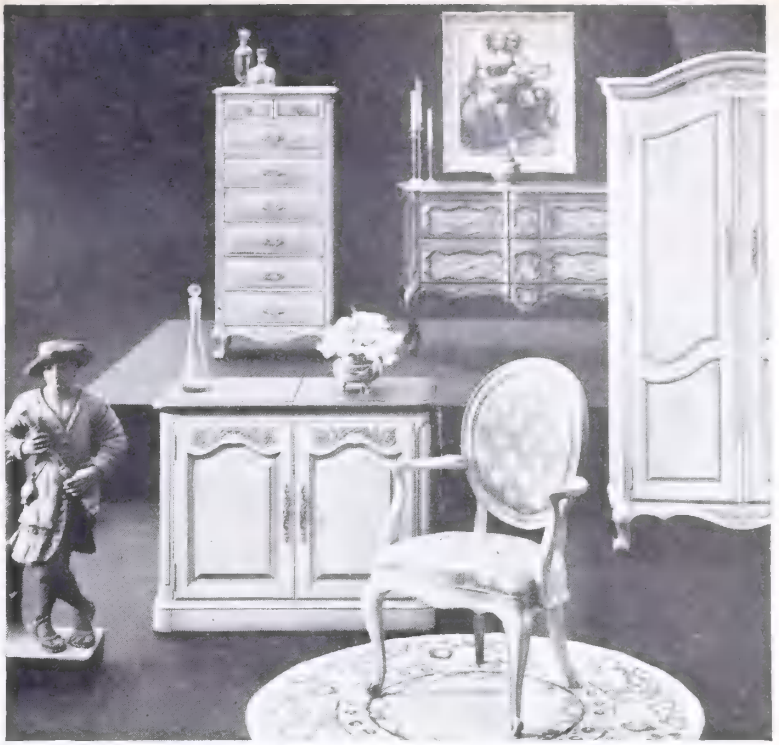
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THE NEW ROSES

Continued from page 90

bred in Ireland by Patrick Dickson, is the first British rose to be an All-America Rose Selection in almost a quarter of a century. It is a brilliant floribunda bicolor of chrome yellow and brick red. As the two-inch flowers mature, they take on a glowing orange-gold hue with the petal edges turning hot magenta.

Firelight, the 1971 Rose of the Year, was bred in Germany by the Kordes firm. It is a hybrid tea, a richer, darker version of Tropicana's non-fading, fluorescent coral-red with high-centered blooms six inches across. The fragrance is rich and fruity.

Oldtimer has the largest flowers of any new rose this year—to seven inches across—each perfectly formed, high-centered in a delicate apricot-gold coloring. The fragrance is light but definitely rose. It, too, was created in Germany by Kordes.

Climbing Tropicana was discovered in one of the Jackson & Perkins' rose fields in Arizona in 1963, the tenth such sport to be selected, but the only one to prove truly a climber with the same everblooming qualities of the bush-form Tropicana.

Spanish Sun is the fifth Jackson & Perkins rose for 1971. It was originated by the late Gene Boerner and introduced in 1961 as a greenhouse rose for the commercial cut-flower market. Ensuing years have proved that it is equally outstanding as a garden rose, a floribunda with long-lasting, hybrid-tea-shaped blooms and a sweet, heavy rose fragrance.

Not everyone on the French Riviera has time to bask in the sun. At the House of Meilland in Cap D'Antibes some 80,000 new roses are started every year, a crop that within five years will have been weeded down to possibly 30 promising new varieties. Eventually three or four of these will find their way into the U.S. market. Only one made it for 1971, Tamango, a floribunda with remarkable immunity against black spot and powdery mildew. It has unusually large flowers—over three inches—in wide bouquet-like corymbs, closely spaced, in a luminous, dark red.

In the U.S., the Meilland roses are propagated by Star Roses, the largest growers east of the Mississippi, with headquarters in West Grove, Pa.

Present breeding efforts at the House of Meilland are directed toward perfecting vermillion and other geranium-like colors in plants that are disease-proof.

Working at his Sequoia Nursery in Visalia, Calif., Ralph Moore has become the world's leader breeding miniature roses. Ma Marshall is the best apricot-o ange colored one to date, a h brid tea rose in miniature wi elegant bud formation on a bu that gets no more than 12 inch tall in a season. Top Secret is sport of Beauty Secret, an earli introduction, although this ne form has twice the number petals, up to 50, in each tiny ca nation-like flower. Moore does cross-pollinating work in Ap May and June. The seeds rip in early autumn, at which tir they are cleaned and stored un January. Mr. Moore says th miniatures are not nearly as de cate as they might appear a can withstand temperatures 20 degrees below zero.

DuPont's Benlate or Benom is the best news in many a ye for rose growers. It is a safe a long-lasting broad-spectrum s temic fungicide that is availab this year for the first time at cal garden centers. Benlate is pensive, but it will both hino the development of black sp and of powdery mildew and kno an established case of black sp as well as taking care of oth rose foliage diseases and acti as an effective miticide.

Because of hybrid vigor and the cumulative efforts of r breeders to select only the n varieties with notable disease sistance, roses are easier to gr now than ever before. Howev there are certain rules of r growing that never change. Ro need at least five or six hours sun to perform well. Plant th where they do not have to c pete with greedy tree and sh roots, in a place where the drains well. During periods dry weather, water deeply at le once a week by putting the h on the ground underneath bushes and letting it run slo for several hours. Feed regul during the season, using a fe izer formulated for roses. G erally, roses need a feeding late spring, another about weeks later and one in late s mer. The old tradition of pl ing chives all around the bed as a natural deterrent aphids has been revived and become popular in recent ye

Beyond these basic commo sense rules for growing hea roses, there are all kinds of crets" for growing the per blooms that win competiti around the country. If you w to pursue roses this seriously, the American Rose Society. nual dues of $10.50 includ monthly magazine filled with n of culture, local rose gro shows and national conventi and a clothbound yearbook. tact the Society at 4048 Rose Place, Columbus, Ohio 4321

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PECIAL ISSUE

MARCH 75¢

House Beautiful

FEB 1 8 1971

ver 50 pages on

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- 4 HOUSES
- DECORATING
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MARCH 1971

House Beautiful

Volume 113, Number 3

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This entertaining room is an addition built onto an old bungalow that now belongs to Decorator Stephen Chase in Palm Springs. Photograph by Leland Y. Lee. Our California portfolio, coordinated by West Coast Editor Maggi Miller, begins on page 17.

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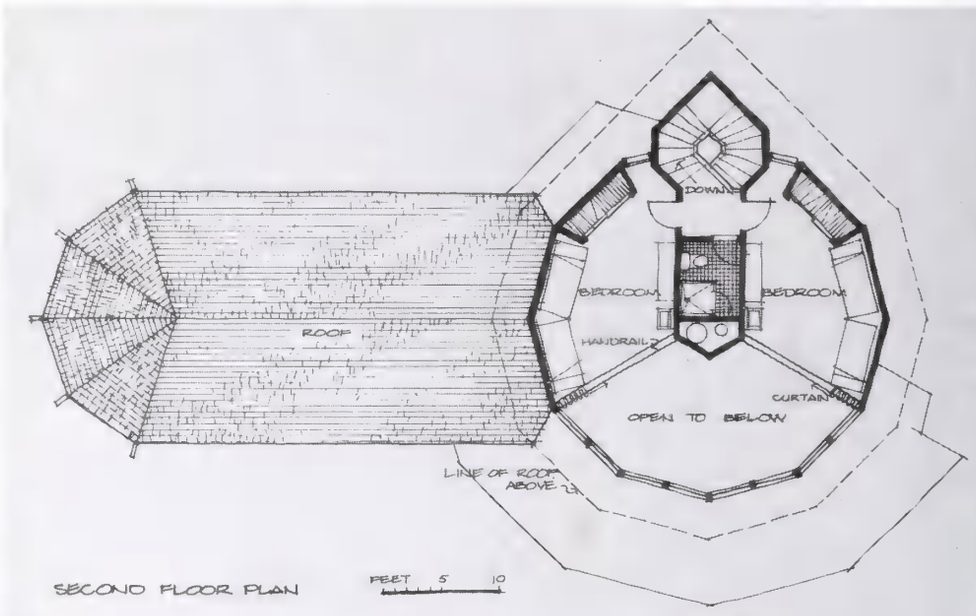


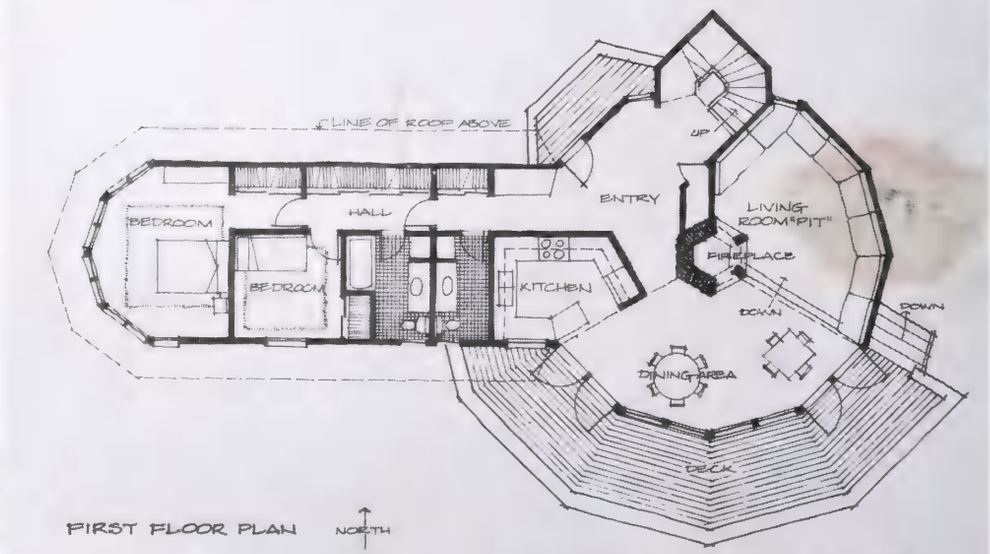
By John H. Ingersoll

THE WELL-BUILT HOUSE

Four French doors open onto this fir deck for watching skiers return or for sunning and dining on summer weekends.

In the quiet community of Alpine Meadows, Calif., four miles from the Squaw Valley ski runs, this handsome redwood and glass second home nestles among tall firs and Western pine. Designed by San Francisco Architect Henrik Bull, the house comfortably accommodates both sides of the generation gap in the family of Mr. and Mrs. Hugh Forster. The parents' wing on the first floor *(bottom plan, right)* is private, separate and, when hall and bedroom doors are closed, virtually soundproof from folk rock in their two teen-aged daughters' rooms. Nearly round, the upper portion contains two spatial delights. Passing from entry into dining area, one is greeted with a glass wall two stories high and the sight of the lovely valley. Two steps down brings one to a living room that is close, cozy and almost cavelike, made so by the balconied bedroom above. A massive stone fireplace warms both living and dining areas. The entryway is "cold-locked" to preserve heat in the inner house and provide a place for changing into or out of ski clothes. Overhead, the cedar shingle roof will hold a 12-ft.-deep snow load.







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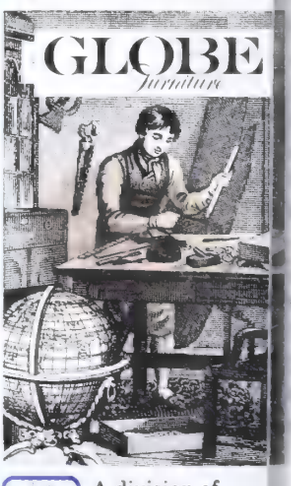
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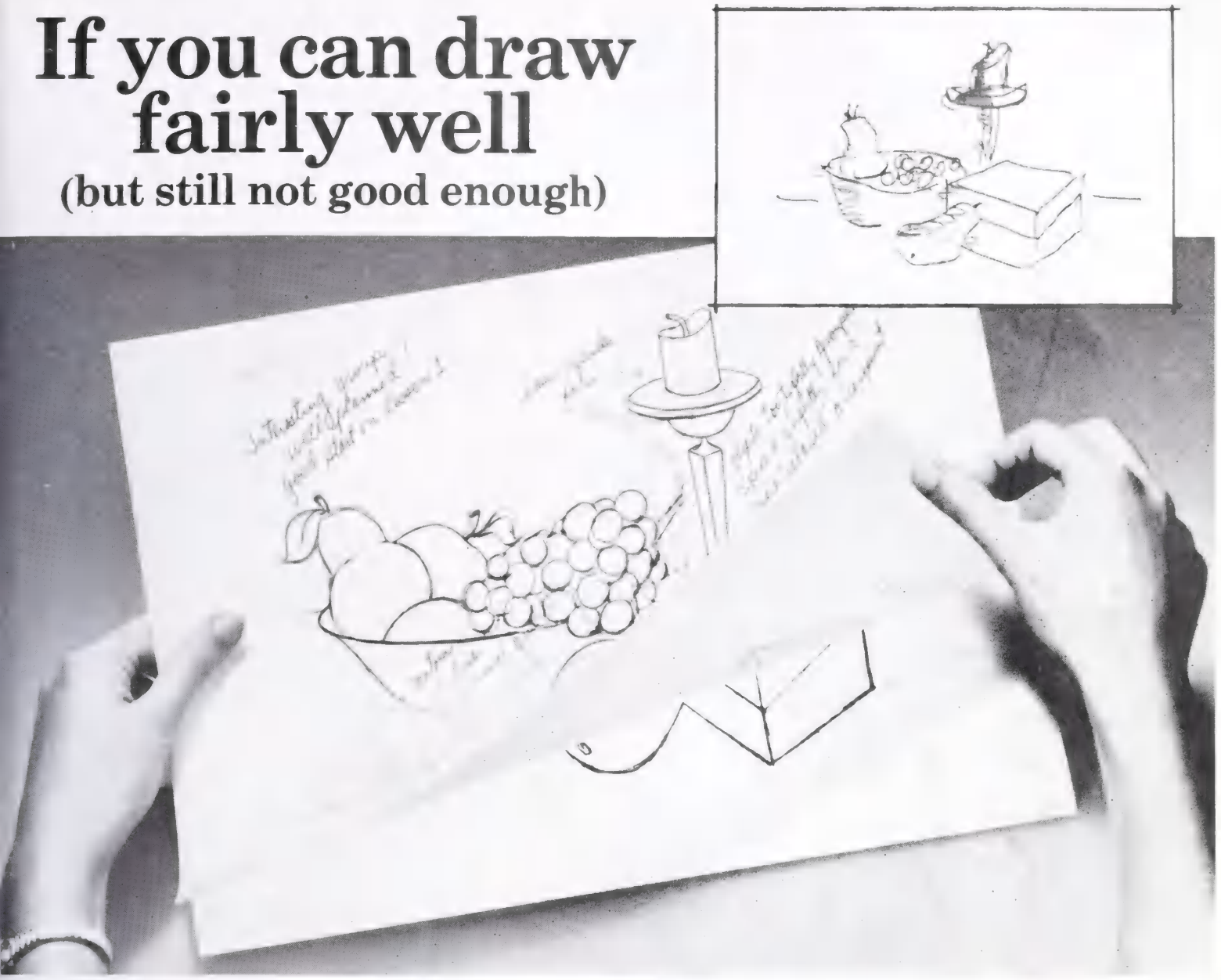
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LETTERS WE LIKE*

GENERAL AND SPECIFIC

Senator Margaret Chase Smith's description of her family's observance of Christmas in the December issue was very interesting—a typically New England, Yankee-style holiday. . . . She must have many pleasant memories.

M.D.L., Medway, Mass.

Your magazine is lovely to look at, delightful to thumb through and dream, but most often unreal for the poor working girl trying to fix up a home or apartment. In the January issue, however, I am happy to say you have given us a number of good ideas that will not cost an arm and a leg. Thank you.

D. H., Jacksonville, Fla.

I would like to say how very much House Beautiful is looked forward to each month. We all enjoy it, and when we are finally through with it there is always someone else to enjoy it. I have some subscriptions to your magazine as Christmas gifts, which I am sure will bring many friends a lot of joy.

R. K. W., Cincinnati, Ohio

I have been reading House Beautiful most of my life, and when I see the ugly modernistic furniture and arrangements my spirits fall—but all I have to do is turn the page and there is a beautiful arrangement of interiors and exteriors that delights my eye and mind. And so I keep balanced and informed and continue to read and enjoy my beautiful House Beautiful.

H. M., Sanford, Fla.

Thank you for all the wonderful information in "Nobody Ever Tells You These Things." I do hope you will make a book of it some day.

C. P., Mt. Kisco, N.Y.

The book is in print, published by Holt, Rinehart & Winston, N.Y.—Ed.

I've just finished looking at the January issue, which arrived yesterday. I must say I love that kind of issue—all those wonderful suggestions for jazzing up one's home. I'm not original and have to depend on other people's ideas, so I pore over magazines.

M. D., Carmel, Calif.

HODGE-PODGE

In regard to the "Special Room for Buffy" in the December issue, I think this room is an eclectic hodge-podge. I see no charm or beauty there whatever. Nor can I imagine any of my three girls wishing this type of decor for their own rooms. Did Anissa Jones *really* like it? I doubt it.

R. M., Sebewaing, Mich.

The bit of "French Perfection" in the January issue left me with mixed feelings. The bedrooms and dining room are perfectly lovely, but doesn't that overwhelming jumble of design in the living room make the owner's headache?

B. H., New York, N.Y.

House Beautiful invites reader comments on material in the magazine, and on all subjects involved in life at home. Address letters to House Beautiful, Room 973, 717 Fifth Ave., New York, N.Y. 10022.

*even if we may not agree

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California's influence—
the way of the stars
Editor: Seton Lindsay

BEAUTY & THE BATH







Three of the important movie stars who started the silents rolling and, each in her own style, captured the hearts of the world: top left, *Mary Pickford;* right, *Theda Bara;* lower left, *Clara Bow.*

For many years, for many people, California meant one thing: the movies. And partly because of this, the state has been—for some 50 years—a pace setter in makeup, in fashions, in hairstyles. Hollywood made untouchable idols of many actresses, and the larger-than-life screen image gave makeup a vital role in the production. Richard Griffith in *The Movie Stars* reports Mary Pickford's frightened reaction when she saw her face greatly magnified in the first close-up. Everything seemed so ominously large—both her flaws and her clear, innocent eyes. Through her professional response to the way she looked, she helped influence the future of movie makeup. For all silent stars, makeup was an essential part of the acting. (Didn't the villain always wear a moustache?) Actresses depended on it, especially eye makeup, to help define their characters: Mary Pickford, the wide-eyed innocent; Theda Bara, she of the smouldering eyes and slinky gowns, the original vamp; and Clara Bow, the love-of-life flapper with the rosebud mouth.

Clara Bow, of course, started a new trend in hair and clothes fashion. Bobbed hair became widely accepted, often accompanied by little cloche hats. The knee-length skirt—one that made it possible really to dance the Charleston—freed the legs of the post-war generation as it freed women of their former ladylike inhibitions. It was a light-hearted time that Richard Griffith describes: "You had only to watch Clara Bow on the screen for a few minutes to decide that having fun was the most important thing in life." And so millions of young girls flapper-ed.

When the talkies took over in the 30s, Greta Garbo's clean, masked look, her seemingly simplified makeup, her smooth, patrician features melted every fan. Helped along by her fame came both the Garbo look of sleek hair and longer hemlines. Femme fatale Jean Harlow brought the defined look a step further—and gave it her own particular kind of spiciness. The eyebrows were actually drawn in, the mouth carefully, boldly outlined, and though her hair was about the length of Garbo's, it was brazenly [Continued]

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BEAUTY

Continued

blonde. The average woman of good repute wouldn't think of applying as much makeup to her face. Perhaps a little powder and rouge, or maybe a daring dab of mascara and a coat of deep red lipstick—but that was the "lady's" limit.



From the 30s and 40s: top, *Greta Garbo, Jean Harlow;* bottom, *Betty Grable, Rita Hayworth*

Carmel Snow, former Editor of Harper's Bazaar, writes of that era: "People said no lady would varnish her fingernails. No man would look twice at the woman with cropped hair. Hussies used hair dyes." Yet, although the actual movie makeup didn't rub off on the woman of that time, the effect and glamour of the star did. It couldn't take much longer before all would follow. Wide distribution of those beautiful, exciting faces let millions watch and absorb and escape from the harsh realities of the Depression.

After that, the gap between the screen and the street began to close. Glamour figures continued, but their makeup was less dramatic and their looks more what the average woman could afford or could feel comfortable with. Through the war and immediately after, Rita Hayworth and Betty Grable gave women a choice. Rita was the siren with long, gypsy hair, and Betty—although glamourous, too—had a more wholesome look. Millions copied her curly, upswept hairstyle.

Even Hollywood itself recognized her influence. In the movie "Battleground," knowing about Betty and her romances was a password used to tell whether Van Johnson was an enemy infiltrator or a U.S. soldier fighting in the Battle of the Bulge. She was a G.I.'s symbol of the hearthfires and the families at home who cared, a pin-up version of the girl next door.

Marilyn Monroe was really the first post-war glamour girl. Her carefree, tousled hair and deep red pouting mouth were the look of the time. Post-war freedom made it finally permissible for women to try out the makeup and styles formed by the current Hollywood image, even to go blonde without censure. And with the help of the cosmetic manufacturer, she was learning to apply makeup with a deft hand. New help came, too, from cosmetic counters that gave "show and tell" service to anyone who wanted it.

Continuing into the 60s, women began wearing more and more makeup. The Cleopatra look emerged, dramatized by Elizabeth Taylor, bringing eyes to maximum focus and a

w emphasis to makeup. The mouth became a ghostly
inder of where lips used to be. To frame the Cleopatra
s, women went the whole route with a Cleopatra hairdo.
ny and straight with bangs. Or else they followed some of
younger stars with a bob revived from the 20s: youthful
l Natalie Wood or the chic Audrey Hepburn. Vidal Sas-
n made a fortune off the style. There was, of course, one
-Hollywood influence on fashion: Jackie Kennedy.
So intimately was Hollywood connected with the beauty







ree stars of the last 20
rs who influenced
h makeup and hairstyles
oughout America. Top
, *Marilyn Monroe,*
ose very initials became
ymbol for beauty: top
ht, *Elizabeth Taylor,*
hild star who grew
to be a well-publicized
uty queen: bottom,
MacGraw, one of
ay's youth symbols.

ne that movie stars for years had done magazine testi-
nials for cosmetics, soaps and shampoos. A more recent
elopment has been actresses with their own cosmetic
s. Polly Bergen began with Oil of the Turtle skin care
oducts and expanded into a whole line of cosmetics. Zsa
Gabor and, the latest entry, Dina Merrill now pitch
ir own star-backed lines as well.

The latest California look is the Natural Look, the image
a hearty Californian rather than a theatrical Hollywood
vie star. It sprang up for several reasons. There was the
luence of TV's situation comedies showing the family at
ne, relaxing. There was the California-spawned beach
l surf craze that got millions into the fresh, open air. And
re was a growing realization throughout America that
lifornia was more than Hollywood, that it was open space,
ch houses and sun. So the makeup corresponded, letting
voman look as if she used practically none and had a
lthy, natural glow. This look takes as much makeup and
ll to apply as the theatrical look, but the result is a pic-
e of natural beauty: fresh, healthy-looking faces and
ires and long, blonde, swinging hair. And the simple
rstyles gave a woman both freedom from nightly rollers
l hair that looked real, even if neither the color nor the
r was. Wigs prospered. A woman would no longer have
spend the afternoon in a beauty parlor to look devastating
dinner party. Even cosmetic names reflect the California
ige: Max Factor's lip shiners, for example, are called
ifornia Sun Glosses and their hair lightener California
nde. But brunettes and redheads can steal the show now,
, as witnessed by Ali MacGraw's clean look.

This year also brings in a high-fashion blend of old and
. The Hollywood look of the 30s is returning. For those
icated to the midi, gaucho and broad-brimmed hat, the
k goes back to Garbo, one of Hollywood's most enduring
uences, and the mysterious face. But today's woman has a
ice of how she wants to look and even Hollywood's most
rent influence Ali MacGraw—demonstrated in recent
commercials that she can look four different ways. ■

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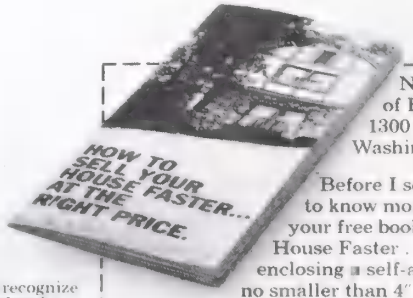
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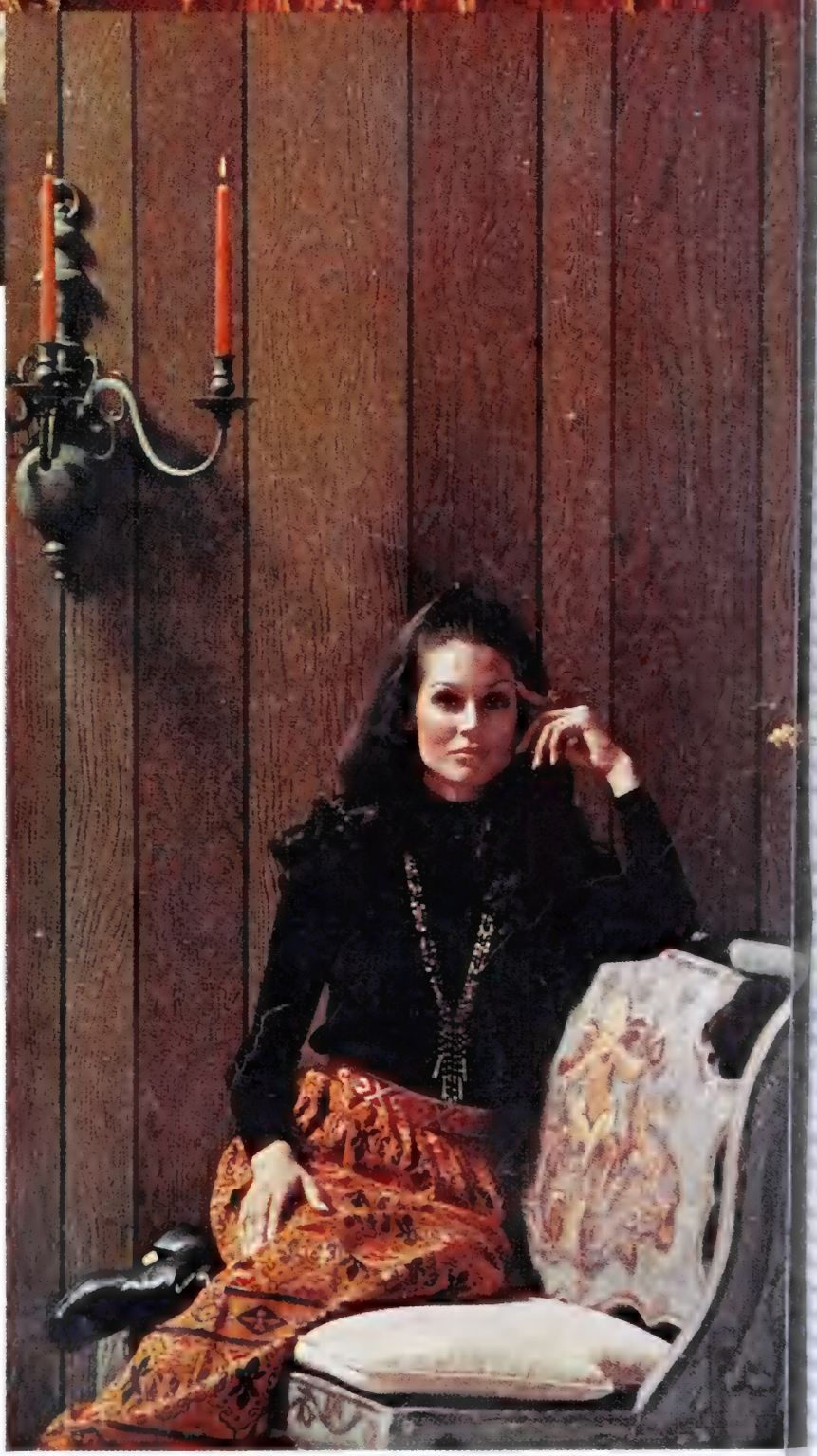
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The Great American Look

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Baden-Baden: a cure for what ails you
By Marion Gough

TRAVEL

It is said—and why research it and possibly ruin a good story?—that Edward VII used to dine on turkey stuffed with capon stuffed with pheasant stuffed with squab stuffed with quail stuffed with thrush. True or not, we do know that after a season of equivalent gourmandizing, he regularly betook himself to Baden-Baden to join his regal ilk, drink the waters, take the baths and get back in shape for the next season.

If crowned heads no longer drive four-in-hand along the Lichtentaler Allee and there's not a leg-o'-mutton sleeve to be seen at the morning concerts in the Pump Room, the elegant aura of Edward and his peers still persists in this queen of the great German spas. The River Oos still gurgles through the tweezer-groomed gardens of the Brenner's Park Hotel, the gilded Casino keeps on glittering (they use gold and silver chips on weekends), the hydrophiles still assemble devoutly to be scrubbed, steamed and soaked to limpness at the same Friedrichsbad bathhouse that cosseted the Victorian *beau monde*. And down from the Schwarzwald, the Black Forest which cups the little town, comes the same *sauerstoff* or oxygen to remind you that there is still a place in the world to breathe some bona fide fresh air.

A social spa

Baden-Baden is 100 miles from Frankfurt, 65 miles from Stuttgart, negotiated by car or, at much less expense, by fast train. This quasi remoteness is all in its favor. If you want to get away from it all these days, you do indeed have to *go* away from it all, and Baden-Baden is as rewarding an escape hatch as we know of. It is, of course, a place of natural springs and healing waters—has always been such since the days of the Romans who have left their ruins to be seen under the Friedrichsbad bathing hall. Rheumatism, gout, catarrh, and gynecological, nervous and cardiovascular disorders are said to respond well to prescribed spa treatment. The town is full of hotels and doctors' offices, and a day in the life of a Baden-Baden visitor usually focuses on the balneological goings-on in the venerable 19th-century Friedrichsbad and the sleek, spanking, glassy, contemporary Augustabad.

But it is also a "social" spa, endowed with every sort of divertissement for whiling away the nonbathing hours—a casino, concerts, art exhibitions, theatre, luxey shops, fine restaurants and tearooms to break the heart of the calorie-conscious with Baden-Baden candies, Linzertorte, cheese cake, apple tart and that regional extravaganza of chocolate, cherries and whipped cream called *Schwarzwaldkuche*. The place abounds in pampering facilities—salons for pedicures, massage and the European facial that really cleans (Juvena's is great). There is golf to be played on a tournament course, rose gardens to promenade, topnotch tennis, literally a hundred miles of walking trails through piney forest. In August there is horse racing at Iffezheim; in winter there is skiing half an hour away at Mehliskopf, highest ski center in the Black Forest, and at Untersmatt, where you can ski till 11 P.M. on illuminated slopes. There are castles and country inns to visit and a scenic world of vineyards to explore along the Badenweinstrasse, growing grounds of the light and fruity Baden-Baden wines—nary a dull moment.

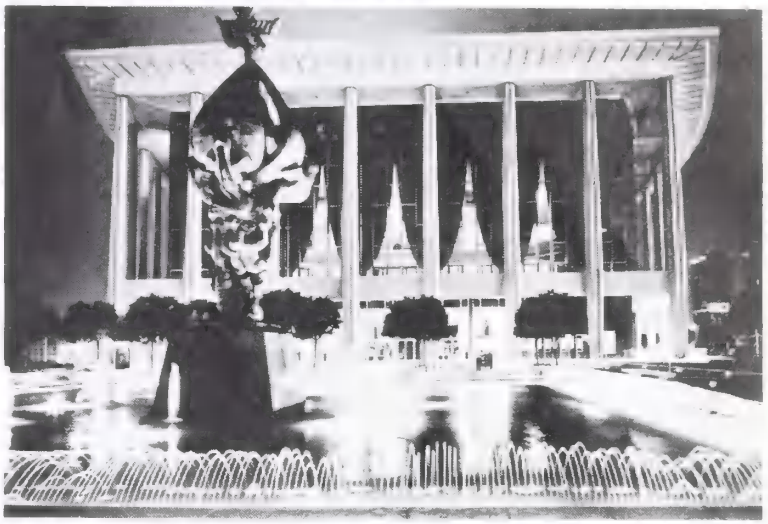
Therapy aplenty

Whether you take The Cure with a pinch of salt, as most Americans seem to, or approach it with the European conviction that 24 days of massage, baths, drinking of the springs and walking in the good air will condition you to face another year with vigor, everything here contrives to relax tension, and that's therapy aplenty, as we discovered in a week's stay last November.

The heroine of our sojourn was Frau Meier, a motherly, effective masseuse with a degree from Heidelberg and a pair of hands like grappling hooks. She gave us a clue to what Baden-Baden is all about. Every morning on the tick of eight, she came briskly to our room in Brenner's Park Hotel, opened the balcony door with its complicated Old World hardware, let the ozone in and went to work, exclaiming at our poor circulation and the atrophied state of our pectoral muscles.

From the outset it was apparent that we were not going to sleep through one of Frau Meier's massages. Joints and connecting tissue are [Continued on page 24]

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TRAVEL

Continued from page 21

her targets, and this is the norm in Baden-Baden, where massage is serious and no gentle laying-on of hands. "You must walk, walk, walk—two hours a day. You must breathe, breathe, breathe," she told us sternly, and outlined the bus route to Rote Lache, an "air resort" nearby, where she considers the walking paths loveliest and the air full of the sweet medicine of carbon dioxide given off by the *Tannenbäume*. She advised us to drink lots of water—not only the water from the local springs, usually taken an hour or so before meals, but any water.

We did pretty much as we were told, so far as breathing and drinking went, but cheated somewhat on the walking except for a daily hike to the baths, which was always vigorous en route and mighty low-key and relaxed on the way back and invariably punctuated by a naughty stop-off at Caféhaus König for something in the tea and pastry line.

Eat, drink and . . .

What with the haute cuisine of Brenner's Park—and a certain addiction to their grill room, its chateaubriand, mixed salad and giddy antique-peasant decoration—ours was hardly a stern *Kur* regimen (hotels will put you on a diet if you insist), yet something was happening to make us feel more euphoric every day.

At the Friedrichsbad and Augustabad, there are thermal spring baths involving steaming and scrubdowns and lolling about in waters of different temperature, carbonic acid baths, Kneipp cold-water treatments, hot air baths, exercise baths, saunas, inhalations, Fango packs and a variety of baths for different ailments. Baths, in immaculately maintained buildings, vary in price from something over a dollar to about $5, with small fees for lockers, towels, swimsuits, et al.

As for sightseeing, Baden-Baden has two castles of its own, ancestral seats of the Margraves of Baden. The old medieval castle is a romantic ruin on a hilltop a few miles out of town, commanding great views. The new castle, in the town itself, was lived in until 1928, is as handsome an example of German Renaissance architecture as you can find, is open by appointment and worth the effort, especially for its collections of ivories and glass.

A treat not to be missed is the Schloss Favorite, a pleasant drive out of town. This rococo folly of a place was built in 1701 as a summer retreat by Margrafin Sybilla Augusta von Baden-Rastatt, a bit of an eccentric but a handy lady at needlepoint, clearly a lover of pink marble and mirror (practically every room is paved with it), who planned the castle herself and gave it, among many another eye-opening novelty, a drive-in central rotunda which brought carriages right into the house.

To get the full impact of Black Forest scenery, drive the 40-mile highway called Schwarzwaldhochstrasse that climbs the forested hills and gives you an eagle's view of the grandiose Württemberg area, locale of *Parsifal* and *Tannhäuser*. From the ruined chapel on Burg Windeck on a clear day you can look across the Rhine Valley as far as Strasburg—or, in ultimate comfort, take in the view and the special veal with morels from your luncheon table at the Burg Windeck restaurant. Finish off this day's excursion by driving back to Baden-Baden via the Badenweinstrasse and the vineyards. Whether or not you acquire the afternoon tea habit, stop off at the Gasthaus zum Lamm in Neuweier—a *gemütlich* country inn, full of burnished copper and brass and "beehive" porcelain stoves, redolent of onion pie, the region's hearty quiche which is eaten in the autumn with the region's new wine.

Two other cozily rustic Black Forest dining places within easy distance of Baden-Baden: the Klosterschänke Restaurant of the Posthotel in Heerenalb (the hotel itself is a pretty polished elegance in a garden setting) and the Winzerstuben zum Bocksbeutel, whose jovial owner is shoemaker, jokesmith and musician.

Anti-stress cure

So much for our seven-day cure, hardly orthodox, but it worked wonders on a nervous system taut as fiddle strings. Meantime we learn that Brenner's Park Hotel, one of the choice, most civilized hotels in the world, let alone Baden-Baden, has designed an eight-day Anti-Stress Cure, available from November through March, conceived of as a "quickie" program of relaxation for people who feel they've "had it" and need rejuvenation. Included are medical advice, baths, massage and accommodation at Brenner's Park, at rates as low as $170—something of a give-away in luxurious pulling yourself together. Similar winter cure programs can be 14, 21 and 28 days.

For more information about this and about Baden-Baden in general, write: Travel Department, House Beautiful, 717 Fifth Ave., New York, N.Y. 10022. ■

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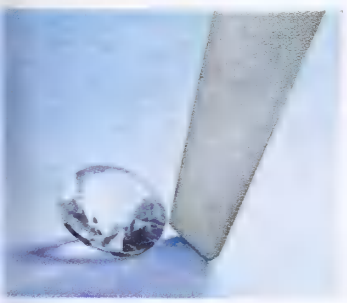
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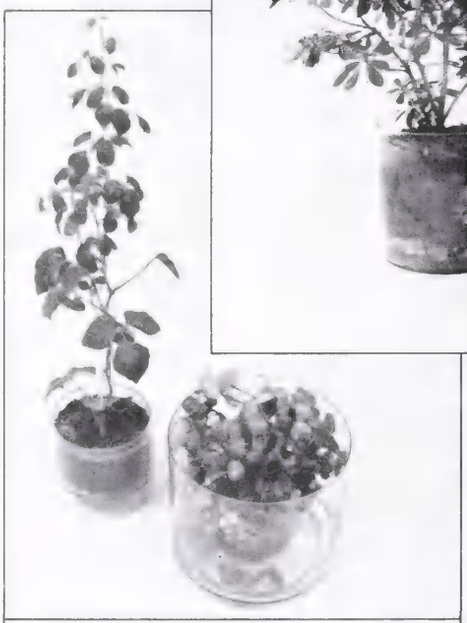
The newest crop of indoor planters
By Mary Bowden

THE DIFFERENT TRACK



Three to hold large plants, from left: Leyse aluminum with teak base, 12 inches across, 10 inches high, $59. Vinyl laminate planter comes in 14 colors, by Dapco, $58. Stainless steel and teak, 18 inches across, 20 inches high, by Calrite, $135. Robert Alan Martin designs, through decorators at Turner-T in New York.





Geologist's view of soil and rocks (*above*) in Pyrex, 12-inch size, $50; seven-inch, $20. At left, Vandow-Fenton's Lucite planter, an Edelman design, $22.50; West Virginia Glass bowl, $25. At Terrestris, 767 Fifth Ave., New York City.



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A VACUUM IS A RUG'S BEST FRIEND

Ashes to ashes, dust to dust, but not on the carpet, please. Fact is, by volume and weight, more dust and dirt settle into carpets and rugs than in all the rest of the house put together. But antique Persian or modern shag, rug cleaning has never been easier—for specialization has come to the vacuum cleaner. And many families now have more than one model to cope with the different types of floor coverings in their homes.

Basically, there are two types of vacuum cleaners, the upright and the canister or tank type. The upright is best for wall-to-wall carpeting, since it has both revolving brushes and strong suction power—enabling it to fluff up carpet pile as it removes dirt.

The canister or tank vacuum is recommended for area or throw rugs. Its slim tube fits easily under furniture and into tight corners where dust gathers so readily. And many new canister models have rotary brushes or vibrating attachments much like those on upright models.

Sleek, chic and easy

Among the many new upright models Hoover's "Dial-A-Matic" is especially interesting for its adjustable suction control. With the turn of a dial, suction can be switched from high to medium or low power for varying types of carpets and also for the smooth-surface cleaning attachments. Its automatic "power drive," somewhat comparable to the power drive of a car, also makes it a great energy-saver. A slight pressure on the handle sends it moving ahead. Remove the pressure, and it stops—all of which lets you concentrate on your floor, not your aching back.

General Electric's new upright combines upright efficiency with the low-clearance advantages of canister models. Sleek low lines and adjustable handle positions let it slide easily under almost any furniture and save space in the closet by hanging flat against the wall.

If daydreaming is your bag, dream away and don't worry—Eureka's Canister Vacuum will remind you about its disposable bag. An automatic signal lets you know when it's time for a replacement. This, incidentally, is one of the machines that stands on end for storage or for cleaning stairs.

And then there's Shetland's "Lifelong" series, definitely designed for today's hard-to-get-service world. Each of the three models in the series is made up of three easily replaceable components, so that instant service is possible and, even nicer, that service can be a do-it-yourself project for today's self-sufficients.

Yet, surprisingly, in the midst of all this complex technology, two of the most useful machines are also the simplest. For daily pickup of surface dirt and crumbs, nothing beats a lightweight, easily maneuverable electric broom or a carpet sweeper. They are meant to be accessories, however, and not the bases of your rug care routine.

How often you need to vacuum depends upon the amount of traffic your carpet receives and on the environment you live in. One necessary part of any cleaning routine is the rug shampoo. A few hours' work by one of the many professional cleaning services such as Duraclean or ServiceMaster is to your carpets what a day at Elizabeth Arden is to you. It restores pile and color and prolongs carpet life.

However, for frequent washings or for inveterate do-it-yourselfers, there is an assortment of home shampoo machines. Most use rotating brushes with wet or dry shampoo. The job does consume time and energy, and results are not always satisfactory, since certain types of fibers can tangle or mat in the cleaning.

If you are going to do it, though, Bissell can make life a little easier with its new power shampooer. This generates its own foam and applies it evenly, and the back and forth brushing action saves wear and tear on carpet fibers and you.

"Don't panic"

Whoever coined the phrase "don't cry over spilt milk" must not have had children around the house or else didn't have a good carpet. And even he/she didn't say anything about grease. But there is an encouraging word: ServiceMaster's Carpet Cleaning First Aid Kit, which has it own encouraging words in the accompanying booklet of advice (sample: above all, don't panic). The $10 kit has a collection of professional cleaning fluids and a "Dial-a-Spot" chart to guide you on specific stain procedures. You can find this kit in leading department stores or order from ServiceMaster cleaning specialists listed under "Carpet Cleaning" in the Yellow Pages.

No doubt about it, with modern technology working on things at floor level, this should be a great year for the clean carpet. ■

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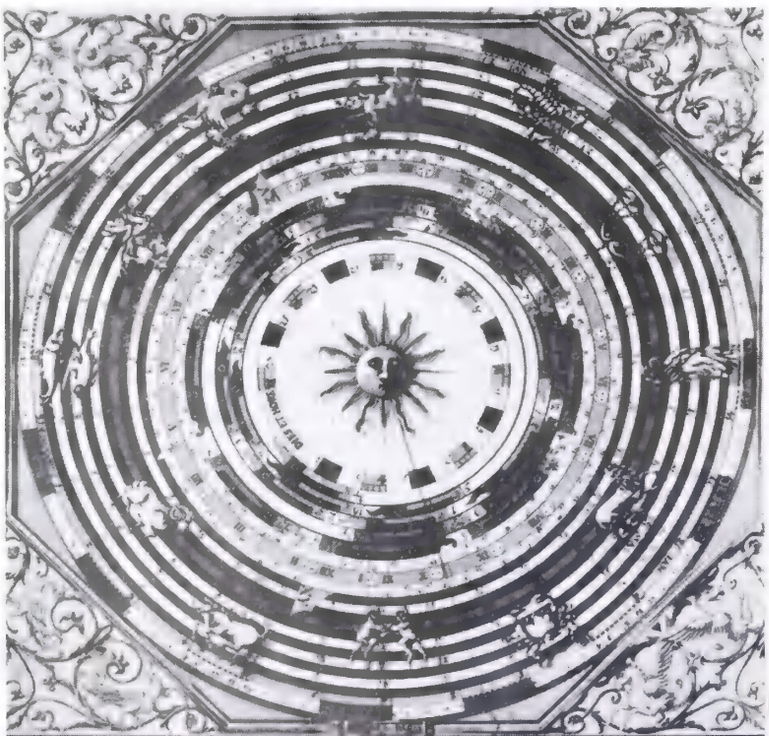
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MOTHER-OF-THE-GARDENER: WHAT IT TAKES TO SUCCEED

By ELLEN HARNETT □ It is fun to help a child grow a garden of his own. It is also wet, muddy, alarming, precarious and more or less financially unsound. Mostly it is wet.

Children have the strict belief that the more water you can apply to earth, sky, feet, pavement and dahlia bed next door, the better place this world will be—and one of your chief responsibilities as agrarian advisor will be to keep turning down the pressure on the hose. However, the faucet detail is not the only duty the mother-of-the-gardener takes on. If you're going to make this project the satisfying life-experience you want it to be, you also must learn to deal with soil, shovels, drainage, chickweed and tomato vines that collapse in the night. And you must deal with them so craftily that your small gardener thinks he dealt with them. This will give the child self-confidence, achievement, ego identity and satisfied delusions of grandeur. And if it gives you schizoid headaches and pains in the back, they are a small price to pay for such a Big Step Forward for your child.

At what age a child should attempt this Big Step Forward is debatable. I think 25 is a good age—preferably when he has his own house—but since many mothers would disagree, here are some gardening guidelines for the child from half-past-two to 10. These are good, nonskid, carefully designed guidelines—and if they strike some people as shrill or overcautious, these people have never gardened with someone with no front teeth.

1. *Think small.* This child may have visions of putting in an acre and a half of peas. But whittle down his ambition to fit his lifestyle and your strength. A plot the size of a bath mat is more than enough for a person just out of paper pants, and older children can't handle more than a few square feet of terrain.

2. *Steer your gardener toward tough-hearted, disaster-proof plants.* Naturally his personal preferences should be gravely consulted. Sure-fire things you want, but if the very thought of a sure-fire crop of parsnips makes him want to pack up and leave home for good, there's no point in pushing those particular sure-fire plants. Flowers, too, should suit his esthetic tastes. Haul out catalogs or take a trip to a seed rack display. And then help him with his ultimate selection with the following tips in mind:

Give the very young gardener king-sized, substantial seeds. Remember that these things are going to be planted and replanted about five dozen times, and it is frustrating not to be able to check on whether your seed is still there. Beans, nasturtiums, sunflowers and beets all have good hold-in-the-hand seeds—and decent survival records.

Include some ultra-quick-sprouting things. Most children expect to put a seed in and get a plant out almost the way it works with a soft drink machine, so bolster his faith with some quick-return investments such as zinnias and radishes.

Radishes are not only fast off the mark, but famous for their fortitude through drought, flood, earthquake and almost any other calamity. Learn to like radishes. Look up some good recipes for serving them in soups, salads, hors d'oeuvres, stews. (You had better learn to like them, because they are probably the only part of the crop you're going to have lots of.)

Give some thought to pumpkins, for their glamour and the status they'll bring. They do need room to sprawl, but it's worth every square foot in most children's eyes. They're easy enough to grow, and if a child scratches his name on the shell when the pumpkin is baseball size, his name will grow with the fruit.

Carrots, squash, tomatoes, Swiss chard, lettuce, bell peppers, onions, string beans and potatoes are other vegetables that have made success records with the young, and marigolds, *cosmos* and *alyssum* are some flowers you can trust.

3. *Choose plot location with care.* Pick a level, sunny spot close enough to civilization to be reached easily by a hose but far enough away that it won't make a public spectacle of itself. It is better for your emotional stability if the approach to a child's garden is not directly through your tuberous begonias or prize-winning phlox.

4. *Make sure there is good access to all parts of the plot.* More fledgling plants have gone under because this rule was ignored than anyone has ever dared count. Long and narrow is the best garden shape, or plan a path that puts every plant within a short arm's reach.

5. *Choose a site with reasonably civilized soil.* If the incumbent dirt would make a bulldozer flinch, your child's garden could end right there. [Continued]

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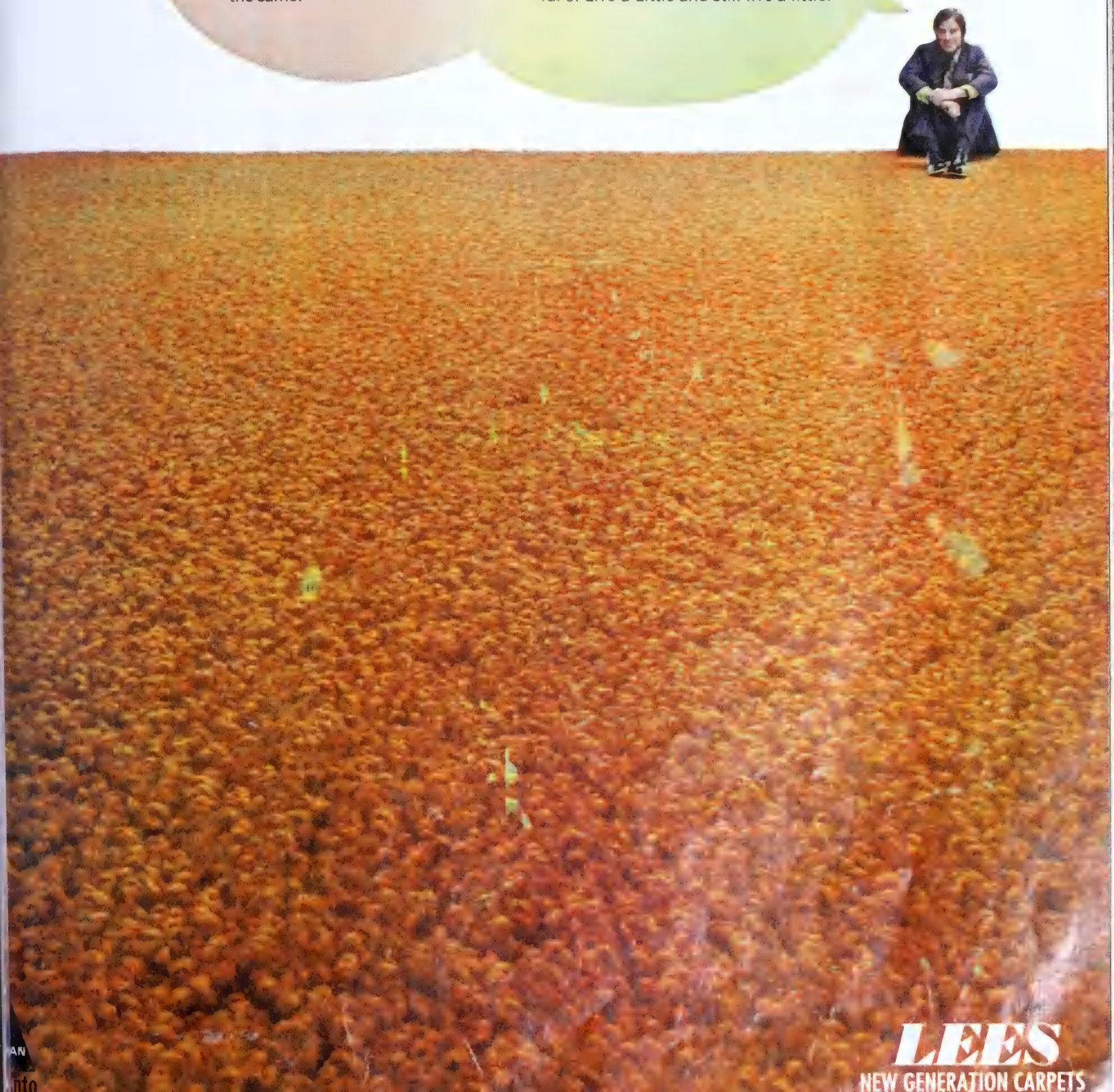
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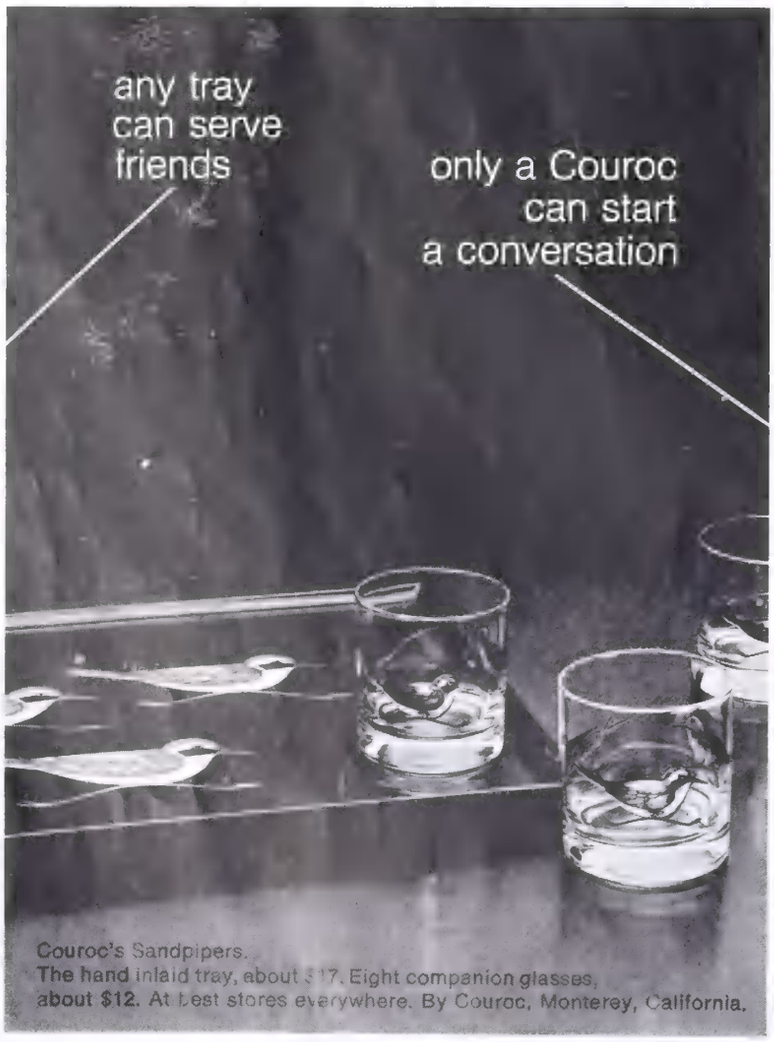
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MOTHER-OF-THE-GARDENER

Continued

Assume that any soil with the texture of old peanut brittle or a high-density population of weeds needs earnest rehabilitation before operations begin. If you've never thought that heavy pick-and-shovel work is exactly your thing, (a) get someone else to do it or (b) consider the virtues of a large, redwood planter box and a bag of commercially mixed soil.

6. *Provide stouthearted tools.* Forget the bright-painted toy tools so dear to grandmothers' hearts. They make satisfactory beach toys, but try to use one for gardening and it will bend at the neck and give up. Any regulation shovel you can use can be handled by the middle-sized child, and toddlers do just great with a strong, sturdy trowel. Rakes, hoes and cultivators make everything more exciting, and if you haven't got a wheelbarrow, that old red wagon can really come into its own. Make a firm rule that all tools go back where they came from at the end of each gardening stint.

7. *Keep at a safe distance when digging operations begin.* Preparing soil for planting is a thoroughly engrossing job, and no child worth the name is going to worry about flying dirt. Provide conditioning materials as needed, and try not to worry needlessly about his shoes.

8. *Teach the young gardener that earthworms are his friends.* He doesn't have to go so far as to bring his friends home to dinner, but make it clear to him that those squiggly, crawling creatures are helping to improve his soil. It is probably better if you explain this while not studying the worms yourself.

9. *Make sure there is perfect drainage in the seed bed.* This is very important, since that plot is going to be watered generously at least six times a day, except on the days when he forgets to water it at all. Explain that death by drowning is a real peril to plants. Then improve the drainage by giving him sand to add.

10. *Make sure there is perfect drainage in all the surrounding terrain.* For obvious reasons. It's also a good idea if the child gardens in a bathing suit and wears quick-drying shoes.

11. *Read the directions on seed packets and explain them to your child.* This is a waste of time, of course. But it will give you a feeling of involvement.

12. *Try not to look surprised when the first sprouts appear.* This is a perfectly normal result of burying seeds in the ground, and if you had private doubts about it, keep them to yourself. Show him how to thin out excess seedlings, and if he feels devastated at parting with the rejects, see if you can plant them for him somewhere else. Try to make the distinction between weeds and legitimate plants. It is also a good idea to cover the new seedlings with some kind of netting or wire because children loose faith in law and order when birds make off with their crops.

13. *Learn to make your way carefully in all areas outdoors.* The rule that tools get put away promptly is an admirable one, but any mother who trusts it deserves a crack on the head.

14. *Try not to frighten the gardener with sudden, unscheduled screams.* So what if your prize chrysanthemums go crashing to sudden death? It is very hard to manipulate a length of stubborn hose, especially when you're proceeding with a puppy and an ice cream cone. Mowed-down edgings and flowers that get slaughtered in their beds are all part of this vital experience, and no sensible woman should let them pierce her earth-mother calm.

15. *Learn to think quickly in emergencies.* If a devastated tomato plant or marigold gives up the ghost, calmly survey the catastrophe and predict that it will recuperate with a few hours of rest. Then scoot on down to the nursery and replace it from pots or cans. And if he suspects that you've foisted off ringers on him, calm his suspicions with an outright, barefaced lie. Tell him that plants are living things and can change drastically from hour to hour. This will do neither your morals nor your pocketbook any noticeable good, but you'll sustain his sense of achievement which was more or less the original idea.

16. *Display the harvest proudly.* Serve his handful of vegetables in the most gala manner you can. Feature those mournful marigolds in your best vase. And continue to remember them respectfully long after they have disappeared.

There is a distinct danger in all this celebration, of course. It could inspire him to expand his efforts next year, taking over the whole front garden, for instance. But what you've got to hope is that this will make him so self-assured and full of ego-identity that he will be eager to go on to some new life experience such as adopting a pregnant cat. That would be alarming, precarious and more or less financially unsound, but at least it wouldn't involve any traffic with the hose.



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HB-31

By Elvin McDonald

GARDENER'S NOTEBOOK

Scientists with the Agricultural Research Service, U. S. Department of Agriculture, are finding color responses to herbicides in several different species of garden flowers and foliage plants. Depending on the chemical combination, these herbicides either activate or inhibit "chromoplast synthesis," which means that the color of a blossom can be manipulated with chemicals.

For example, the Indianapolis White chrysanthemum normally has a white blossom with a creamy to yellow center. Dr. Henry M. Cathey, leader of ornamentals research at the ARS Plant Industry Station in Beltsville, Md., found that by treating the flower bud when it was about one inch in diameter with a chemical called B-Nine, he could promote the formation of more and larger chromoplasts in each cell of the flower. This changed the flowers to a dark chrome yellow. Then, by using a different chemical–6706–he found he could inhibit the formation of the chromoplasts and change the flower to pure white, with no cream or yellow at the center.

With chemicals, you can thus have pure white and dark chrome-yellow flowers on the same plant. And, as additional herbicides are being tested, a wider range of choice in color and color combinations is becoming available.

Dr. Cathey says that for the first time, florists will be able to offer chrysanthemums with a brilliant red blossom. Even "psychedelic" blossoms will be possible, as many as four or five colors on the same bloom, depending on the original chromoplasts in the flower and the choice of herbicides.

Other flowering plants have been tested. Marigolds, normally orange, produced nearly white flowers after herbicidal treatment to the buds. Usually cream-colored poinsettias produced nearly white bracts. Because the treatment is timed for a certain stage of bud development and because it is applied directly to the bud, or bract, the growth of the plant is not affected.

When 6706 was applied to soil around foliage plants, some tolerant species—including ivy, peperomia and ficus—produced variegated green and white foliage, according to Dr. Cathey.

Tests are continuing on other ornamentals to establish which plants respond, and which herbicides activate and which inhibit color production.

Garden books to dream by

To help prevent winter doldrums, here are three gloriously beautiful picture books to curl up with by the fire: *Gardens, Plants and Man* by Carlton Lees (Prentice-Hall, Inc., Englewood Cliffs, N.J., $20), *House & Garden Book of Garden Decoration*, edited by Peter Coats (the Viking Press, New York City, $17) and *Wild Flowers of the World*, by Barbara Everard and Brian D. Morley (G.P. Putnam's Sons, New York, $15).

Lees, executive director of the Massachusetts Horticultural Society, has put together a lively book that is both historical and contemporary. Coats' book, edited in England, is filled with ideas for garden structures and outdoor living areas. Through more than a thousand paintings, Miss Everard artistically and accurately illustrates the world's wildlings with Morley's descriptions complete on each facing page.

A gardener's potpourri

. . . Everybody get together and plant trees—now. Horticulturists at Stark Brothers Nurseries say that one mature apple tree produces enough oxygen in a year to sustain four lives for that amount of time. Stark's new guide to using fruit trees in today's smaller gardens is available free by writing to them at Dept. V120A0, Louisiana, Mo. 63353.

. . . To minimize the need for pesticides on house plants, the United States Dept. of Agriculture makes these recommendations: Isolate new plants for 30 days before placing them with other plants, to be sure they are free of pests. Use sterilized potting soil. Rinse plants with soapy water and dry with a cloth or soft brush to remove aphids, mealybugs and scale insects.

Other tips are in Home and Garden Bulletin 67, "Insects and Related Pests of House Plants," available for 10 cents from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. ■



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By John H. Ingersoll

IDEAS TO BUILD ON

Thoughts of Christmas '70 have long since been packed away with the colored lights and ribbons. But I thought you might like to know about a Christmas book that crossed my desk much too late to mention last year. It's called *Christmas In Williamsburg* (Holt, Rinehart & Winston, $4.95), by Photographer Taylor Lewis Jr. and Writer Joanne Young, and it is a very warm and endearing account of the holiday season in Colonial Williamsburg, with rich and romantic photography. My guess is that it would make a welcome gift or house present at any time of the year. Or be a lasting addition to your own library.

Comfort when you want it

Ever have a furnace break down in mid-winter? Or an air-conditioning system in mid-summer? How quickly did the service man arrive? If the answer is "not quickly," I suggest you look into a new program initiated this year by Lennox. They call it "Planned Service." The idea is simply to keep your heating and air conditioning equipment in smooth-running order all the time, or by another name: preventive maintenance.

The Lennox service is available from dealers no matter what brand of equipment you own. You sign up on an annual basis at a fee ranging from $15 to $50, depending on the extent of your comfort system. Before the very cold or very hot season begins, a Lennox serviceman shows up and thoroughly inspects the equipment, lubricating and tightening where necessary. If a worn part needs replacing, he'll give you an estimate. If you want more information, call a Lennox dealer. He's listed in the yellow pages of your phone directory.

New asphalt roofing

Texture is "in" this year on roofs, and not to be outdone, manufacturers of asphalt shingles have joined the trend. One of the latest is Bird's new Architect 70 shingle. It weighs in at 345 pounds per 100 square feet—a heavyweight when you compare it to the 235-pound minimum required by government standards. The shingle carries Underwriters' Laboratories Class "C" label (which means it is definitely resistant to fire). The new shingle has a 25-year warranty and it should cost between $40 and $50 per 100 sq. ft. installed.

U.S.A. pictorial

I was wrong. I thought another photographic review of the United States would be dull, dull—one more batch of pictures that we'd all seen before. But it's a splendid book: 245 photographs in color, and even the anticipated photos of Niagara Falls and of Old Faithful in Yellowstone Park seem fresh and fascinating. I've dipped back into the pages again and again, continuing to enjoy the scenes.

Perhaps its success can be traced to the publishers, the National Association of Real Estate Boards. This book is the group's first publishing venture outside its own field, and quite possibly those in charge were so new at the game they didn't know enough to make mistakes. Whatever the reason, the book should give you pleasure. Photographer Ted Czolowski and Historian Bruce Ramsey put it together. The name: "Under All Is the Land." Not sold in book stores, but you can buy a copy from a Realtor or the local Real Estate Board. The price: $5.

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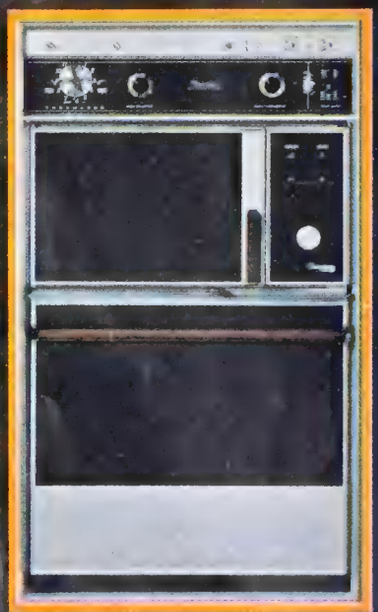
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From dry-cleaning van to mobile home for four
By Bertha Tander

"WE DID IT"

We have always enjoyed traveling as a family, but the prospects of having to look for lodgings in the late afternoon seemed to mar the pleasures of the day. And then we thought of a motor home.

My husband George began scouting the used car lots around Cleveland for a suitable truck he could convert to a camper. And he finally found one—in a junkyard. It had been an old dry-cleaning van and had many of the features George had been looking for, including an all-aluminum body and 15 feet of space behind the driver's seat. There were, however, two small problems: The truck had been in an accident and was badly dented, and the engine needed a complete overhaul. But George thought he could do the work, and it was quite a day when the tow truck pulled into our drive and deposited our future home-on-wheels.

Using a chain hoist hooked to two oak trees in our backyard, George took the body off the chassis and worked on the chassis all that winter in our garage. Then, with the engine overhauled and body once again rejoined to the chassis, the serious job of the interior work began. There were some frustrations, of course, and he spent hours planning and searching for materials. In all, the job took three years.

The finished motor home contains a full-sized double bed plu a bunk bed for our sons, Kirk, nov 16, and David, 14; a bathroon with shower, sink and toilet, al gas-operated; ample storage, in cluding a four-foot closet; refrig erator and four-burner gas rang with oven. A 45-gallon wate tank holds a three-day supply And for evening entertainmen we have a transistorized telev sion. With a self-contained un such as ours, overnight stops with out facilities pose no problems.

To launch us on our first tri we invited our neighbors to a "Open Truck"—with a guide tour for all. To date we hav traveled more than 33,000 mil in it, including trips to Florid the West Coast and Nova Scoti We carry a picture album wit us wherever we go because vi tors find it hard to believe that o "home" started out in a junkyar

Readers are invited to send stories for "We Did It." Hou Beautiful will pay $50 for ea one published. Address letters t House Beautiful, Room 915, 7 Fifth Ave., New York, N.Y. 100





Right: *The truck as we found it, the front end smashed in and the engine in need of drastic repair.* Below: *The results of our monumental efforts, with all the necessary facilities for comfortable traveling inside.*

FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By Helen McCully

Can white sauce be cooked over a high heat?

Yes, if the sauce (Béchamel in France) is stirred constantly. Chefs and experienced home cooks almost invariably use high heat, but we don't recommend it for novices.

What are tapas?

You might say they are the equivalent of our appetizers or hors d'oeuvres. In short, small bits and pieces of delicacies customarily served with drinks in Spain at all taverns (*tascas*). The Sandeman Newsletter says, "They range from the most exotic food from the sea, air or land: from small garden snails prepared in olive oil to delicious tiny steaks or Spanish cheese and ham with *picos* (bread sticks) and those wonderful Seville olives, pickled or stuffed with red peppers or anchovies, to tiny baby eels from the Sargasso Sea, prepared with garlic and oil and served sizzling hot."

Why do my meringue shells sometimes stick?

High humidity is probably the reason. The same thing can happen to macaroons, which are also made with egg whites. The Poultry & Egg National Board recommends covering baking sheets with heavy brown or baking parchment, spooning or piping the meringue onto the plain paper, then baking in a preheated 225° oven for about 70 minutes. When properly cooked, the meringues (or macaroons) can be lifted off the paper easily, with no sticking. If the humidity is extremely high, bake the meringues a few minutes longer. It is perhaps worth noting that the French bake meringues at 200° for 2½ to three hours, which makes a very dry meringue. We ourselves prefer them softer and somewhat chewy, the way they turn out when they are cooked for a shorter time.

Is there a purple cauliflower?

Yes. It is sometimes confused with broccoli because the flavor of a cooked purple cauliflower tastes like a mild broccoli. The large heads are a deep purple on top (very pretty) but turn green when cooked.

What is couscous?

A North African culinary specialty, also spelled couscoussou, dating from the earliest times. It is made of cracked wheat (see bulgar), steamed, then finished with butter. Another version given in *The New York Times Menu Cook Book*, Couscous with Fruits and Nuts, is steamed couscous to which grapes, honey, orange-flower water, raisins, lemon rind, sugar, sectioned oranges and almonds or walnuts are added; the whole garnished with candied violets and candied mimosa.

What is bulgar?

Also spelled bulgur, burghol and bourghol. It is cracked wheat, for centuries a staple food in the Near and Middle East, with a rich, nutlike flavor, rather chewy, which can be substituted for rice in some dishes. "Kibby," the national dish of Syria and Lebanon, is made with bulgar. There are innumerable variations on the recipe. Bulgar is available in this country, precooked and packaged in three forms: fine, medium and coarse. ■



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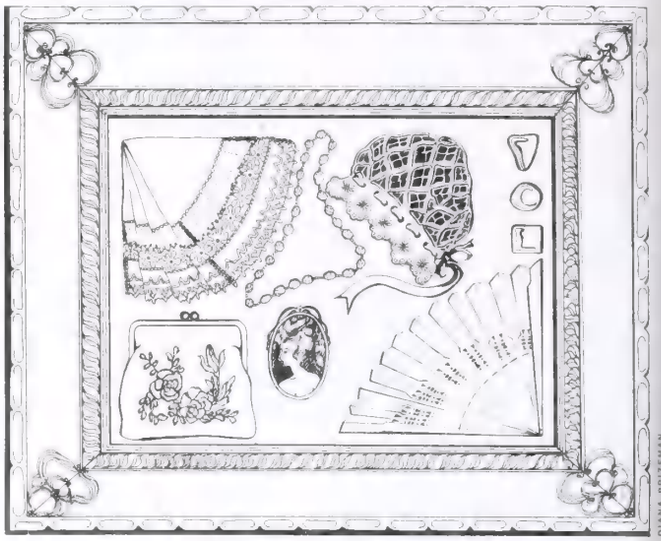
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By Epsie Kinard

ADDRESS BOOK



DIANA PRIZEMAN

Who mounts artistic collages of small treasures?

The cameo pin, lace night cap, needlepoint change purse, handkerchief of *point de Bruxelles* lace and other priceless little bequests made by an ancestor can be artistically composed for a wall hanging. Old Arts, 805 Madison Ave., N.Y.C. 10021, specialists in antique restorations, would put such pieces in condition before mounting and grouping in a moiré-lined shadow box. Send your heirlooms, and these artists will suggest how to mount them as a collage.

Squirrel-proof bird feeders?



The answer to the Omaha reader's bird-loving cry is a twirling, spillproof Lucite "satellite" that scores another hit for technology. This feeder invites chickadees, goldfinches, titmice, and other small, nimble fun birds to fly in and out of a sunflower feast that is next to impossible for scheming squirrels to crash. From Abercrombie & Fitch, Madison Avenue at 45th, N.Y.C. 10017; $8.95 plus postage.

Who can replace a tire on the wheel of my tea cart?

Our Duluth reader's deflated rubber tire and other wheel troubles of tea and bar carts, prams and children's hotdog vending wagons can be taken over by the K & K Supply Co., 146 Chambers St., N.Y.C. 10007. To have your wheel repaired, it will have to be removed from your cart (no problem for the handyman of the house), packed well and shipped by parcel post to these experts. The cost is $5.

Who will make a map showing the way to our home?

This reader whose friends get lost looking for her house hidden on a Tennessee hilltop will get the surprise of their lives when they receive a map, cartographer-created and printed just for her on the white side of a blue or brown note-fold. Worth, as the Chinese would say, a thousand words of verbal directions are the clearly drawn "bear lefts" and "turn rights" to twisting dirt roads, forks, ponds and landmark bridges. Map, seven by five inches, with envelopes, may be ordered from Bonwit Teller, Fifth Avenue at 56th, N.Y.C. 10022. They come 100 for $100, 100 extras, $25. ■

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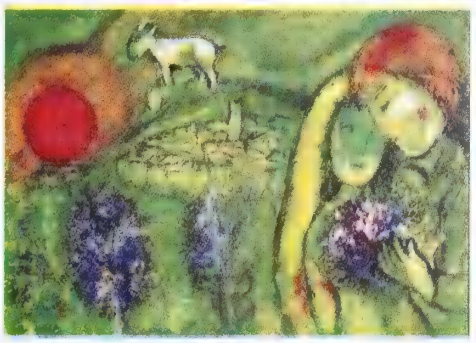
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1 Larsen: Kristina 1 23x18



2 Buffet: Terre Neuvas 21x28





3 Chagall: The Lovers from Vence 21x29



4 Picasso: Blue Nude 22x19

5
van Gogh: Outdoor Cafe 13x10 Mini



Kristina 1 13x10 Mini

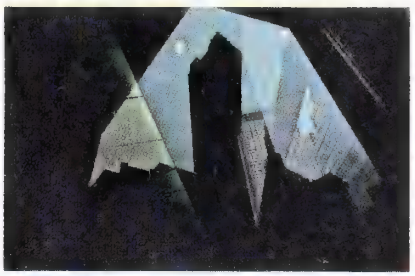


Blue Nude 12x10 Mini



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6 Haas: New York Reflection 21x32



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7 Feininger: Brooklyn Bridge 22x28
8 Baumann: Sunset 21x32
9 Holmstedt: Rigging 30x22



10 Tio Foto: Summernight, Dalsland 27x27



Editor: MARION GOUGH □ Young man with a message: 21-year-old Andrew McKean, not too young to have traveled this country widely and arrived at the conviction that the preservation and revitalization of the rural, small-town American scene may well be the key to the future . . . says McKean, "Humanity requires for wholesome living the qualities that the small community can preserve and transmit better than can any other social pattern" . . . he is putting his thinking all together in a mature and challenging little publication, *Community Comments*, which deserves attention in this time of urban furor . . . subscription $5 a year; address Box 375, Oneonta, N.Y. 13820.

● ● ● **Sheets to the wind: from DuPont, with announcement of a new soft-as-down, completely washable Dacron Fiber-fill pillow called "Adoration," the incidental intelligence that the Romans were the first to sleep between sheets . . . from Burlington Mills, the eyebrow-raising message that sheets patterned with the likes of Bugs Bunny and Casper the Ghost are being requested in king and queen sizes, presumably by grownups who like to go to sleep laughing.**

TO YOUR HEALTH

To put your teeth into: from a recent Greater New York Dental Meeting, the depressing report that kissing can cause tooth decay, which is an infection, not just another hole in the head . . . cheerier note: what may feel like a toothache may be your own state of mind, as in psychosomatic . . . in Jersey City, N.J., a new kind of house call: cardiovascular specialist Dr. Huerta Neals has outfitted a truck as a mobile office, drives to his elderly patients in local housing projects.

● ● ● **Midi cause and effect: as the fashion takes hold (it already has in Paris and London), expect the resurgence of buttonhooks, shoelaces, boot racks, high heels, plus the need for longer suitcases and a closet revolution—higher hanging rods, lengthier garment bags . . . feminine pants suits already present new needs for pants hangers, belt storage, steam-pressing.**

The Bascan, a happy solution to two problems, is a plant or flower container made by weaving reed in basket patterns around discarded metal cans, all part of a rehabilitation program for mentally retarded children . . . baskets in 14 styles come from International Baskets Inc., Carmel, Calif. . . . *Everything You Always Wanted to Know About Garbage But Were Afraid to Ask*, an address to food editors by Dr. Robert F. Testin, director of environmental planning at Reynolds Metals Company . . . yours, if you write to the Reynolds Metals Co., Box 27003, Richmond, Va. 23261.

● ● ● **From Paris and Joan Lerrick: Better believe in *passementeries*, last-century braidwork making a big comeback, seen on the garments of young Left-Bankers who are staunch adherents to anything Victorian, but also showing up in decoration . . . new versions in weaves of everything from cotton to cellophane stand in for moldings on walls, bedspread strippings, picture frames, lacy room dividers or free-swinging, fringy curtains . . . developed by a promotional-minded trade group, Les Passementiers de France.**

THE SURROUND

Pollution is rated as America's most serious problem, according to a Harris poll commissioned by the Public Broadcasting Environment Center, a group of radio and television broadcasters . . . next in line: crime, drugs, schools, housing, transportation, employment, taxes, youth problems . . . Vienna, one city facing pollution head-on, is tackling noise with new sound-absorbing road surfaces (to replace old cobblestones) and a campaign for new homes to be built away from roads, of soundproof materials, with trees and plants planted close to buildings as noise shields . . . up for patenting, a self-destructing plastics food and beverage container that, when exposed to the elements, becomes brittle, breaks down, is absorbed into the earth—the brainchild of engineer William L. Mackie . . . in the interests of litter control, Avis, trying harder, as always, is furnishing plastic litter bags in rental cars . . . from Richard M. Ketchum's *The Secret Life of the Forest* (American Heritage Press, $7.95): "The amount of moisture accessible to all forms of plant and animal life now and in the future is fixed —which explains why it is so essential to preserve its purity" . . . at year's end 1970, at least 115 million all-aluminum cans were returned to reclamation centers for recycling by aluminum-can companies, bought at half a cent a can from community groups and individuals.

● ● ● **Recent issue of *The Environment Monthly* comments on the primitive nature of environmental communications—those signs and notices that are supposed to alert us to danger and make any place more comfortable to be in, whether or not we've ever been there before (how about this country's nonstandardized highway markers, not-soon-enough exit signs, etc.?): "It is a paradox today that the design of signs is generally so good and the puzzlement of any stranger in a given place so painful" . . . this in reaction to the tragic death of a child who missed a path in Yellowstone Park and fell into a thermal pool.**

FEASTS AND FESTIVALS

First annual American Film Festival, coming up in Dallas at the Bob Hope Theater of the Owen Arts Center, March 8-14, a spate of all-American films, selected by American critics . . . The Moveable Feast, a membership open to gourmets and potential gourmets who dine grandly once a month at bargain rates in restaurants selected by experts of haute cuisine, has 3,000 members in Washington, is now in New York, soon in San Francisco and Chicago, annual dues $10 single, $15 a couple . . . La Forêt, lately opened dinner-supper-dancing room in New York's Pierre, its golden trees and velvety Louis XV surround the concept of Maurice Carrère, designer-owner of L'Auberge de la Moutinière in Montfort St. Amaury and the chic Larraldia near Biarritz . . . on Hilton Head Island, S.C., piney strand noted for its golfing, bird-watching and staunch resistance to polluting industry, a tour of homes, April 3 and 4: for information: Guild of St. Luke's Church, Hilton Head Island, S.C. 29928 . . . in Virginia, April 24-May 1, the 38th Annual Historic Garden Week, open to the public: 200 homes and gardens in full blossom: under the auspices of The Garden Club of Virginia, object to fund restoration and maintenance of historic shrines: for information: Room 3, Mezzanine, Jefferson Hotel, Richmond, Va. 23211 . . . Temple University Music Festival, Ambler, Pa., presents its fourth season, June 25 through Aug. 8, richly larded with diversity—among others, Beverly Sills, Moog, Natalie Markova, Ray Charles, Pittsburgh Symphony, Jose Feliciano . . . even its posters by Milton Glaser are collectors' items ($2.75): for information: Temple University Music Festival, Philadelphia, Pa. 19122 . . . Rose '71, Ireland's second national festival of fine arts, a simultaneous countrywide celebration of beauty, from October to December—an international exhibit of contemporary art, a show of modern Irish art and an Irish silver display in Dublin: glass and tapestry in Limerick: graphics in Waterford: folk art in Kilkenny: a 19th-century show in Cork: photographic exhibition in Ballintubber Abbey, 13th-century Gothic shrine that was lately restored to its early glory.



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CHECKPOINT FOR TRAVELERS

By Betty Robinson

Try to visit Colonial Williamsburg this spring, before the summer crowds arrive. Just browsing through the authentic Colonial craft shops or visiting the wonderfully furnished mansions and gardens makes the trip worthwhile. You could spend a few days just relaxing at the Williamsburg Inn, which has a fine 18-hole golf course and a swimming pool. These recreational facilities are shared with guests who stay at the nearby Williamsburg Lodge, a little less expensive but also within the historic area. The Motor House, just outside the gate, has three swimming pools and a cafeteria that specializes in delicious local and Colonial fare, as do all the restaurants and taverns. From Williamsburg, it is an easy jaunt to historic Jamestown, Yorktown and Newport News. Check box 1.

Check up on the balmy Bahamas

Nassau and Paradise Island, now connected by a bridge, have published a folder on where to stay and what to do in this Bahamian sunspot. The booklet shows 27 hotels in small but good color pictures, with a description of facilities and special features. The entire pamphlet opens into a caricature map of activities—golf, gambling, nightlife, swimming—with a number keying each hotel's position. A collage of color pictures conveys the feeling of the English atmosphere, the sun and fun, the mood of Nassau. To complete the brochure, there is a brief rundown on places to visit and things to do. Box 2.

This year, go to Denmark

Denmark offers a variety of vacations. For example, you can tour seven days by car through the Fairy Tale Country, which includes the island of Funen, birthplace of Hans Christian Andersen. Along the way you dine at romantic inns and even spend the night at some of them. Or you can spend your entire time in Copenhagen, enjoying the marvelous shopping on Strøget, going to Tivoli Gardens, savoring the delicious food. This year, you can even stay on a Danish Farm. No more than eight guests can be accommodated on any one farm at one time. Good beds, good food and good fun are provided, but naturally it is not luxurious, since you actually live with the family. Denmark publishes attractive, humorously written literature. Check box 3.

Fly to the sun

TWA flies every day to Sun Country, U.S.A.—California and Arizona. Their 27-page booklet on this subject outlines a number of two- to seven-day "Getaway" vacations. For example, the seven-day golf "Getaways" to Phoenix or Scottsdale. In Phoenix you have a choice of staying at the Wigwam, Carefree Inn, Arizona Biltmore, the San Marcos, Royal Palm or the Paradise Inn. A colored photo of each resort is shown, with rates given for seven days and six nights (and extra nights), plus a description of golf fees, meals and the like. There are similar details for "Getaways" to Las Vegas, Palm Springs, San Diego, Los Angeles, Tucson and the Grand Canyon. A chart of typical TWA fares from 31 cities to these Sun Country spots makes it possible for you to figure the cost almost to a penny. Check box 4.

Spring holiday in Greece

April and May are marvelous months in Greece, with pleasant warm sunshine and balmy air. These are ideal times to combine a resort holiday with touring Athens by visiting Vouliagmeni Beach, just 10 miles from the city. The Astir Palace Hotel there has a private beach, a night club and good cuisine and luxurious rooms. This hotel company also has 100 deluxe bungalows nestled on Glyfada beach, a few miles from Astir Palace. They have room service, refrigerator and terrace. A restaurant is housed in the "Asteria Tavern," where dinner dances are held, and a snack bar on the beach. These bungalows and villas are within walking distance of the 18-hole golf course. Check box 5.

Return this coupon to Betty Robinson, House Beautiful, 717 Fifth Avenue, New York, N.Y. 10022.

Please send the following: (Booklets not available after 6-30-71)
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☐ 5. Astir Palace Hotel, Greece.

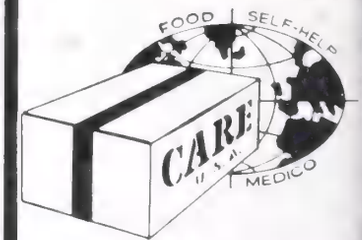
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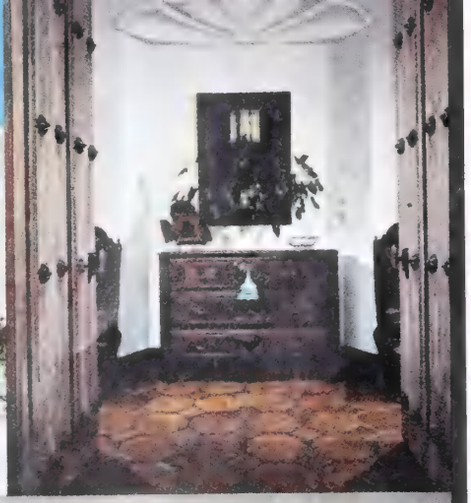
House Beautiful
MARCH ▪ 1971

life in a land of legends

It's been described in such variation as to make one pause in wonder. The dubious have labeled it as no more than a state of mind. Partisans hail it as the new U.S. lifestyle. The Golden State has always inspired gilded legends. But as is so often the case, reality dictates that the truth fall somewhere in between. On the following pages, we present our brief glimpse of The California Life, a mosaic of living that has evolved from a richly mixed heritage. The pieces may seem to defy blending (Mexican and Iowan, oranges and aerospace), but this in itself may explain the uniqueness of the result.

CALIFORNIA





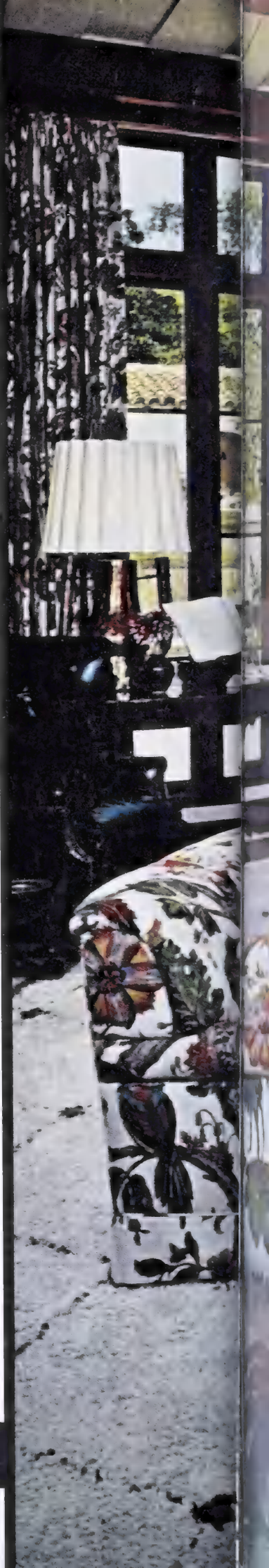
fresh look for the Mexican heritage

Editor: MAGGI MILLER □ The Thomas Inches are confirmed Californians who ski, play tennis, surf and enthusiastically collect new art and old wines. To fit this active life and shape a happy home for their two small sons and oversize paintings, they turned to California's rich Mexican heritage.

The Inches always had liked the warmth and strong sheltering qualities of high-walled Spanish homes they had stayed in. Also, they recall, "We were very turned on thinking of our art juxtaposed against Old World forms and good woods." Just two miles from the Pacific, they found two spectacularly planted acres to build on. "We went there with our architect, Alfred Gilman, sat under the trees and thought out our house."

Intrigued with the idea of incorporating 50-year-old bricks, red tiles and carved fir beams from a 1920s house on the land into their home, they then flew to Mexico with their decorator, John Hall, to search out even older bits of architecture. The splendid stone doorframe (*top left*), once part of a 17th-century palace, they found in Guanajuato—on the lawn of an antiquity-collecting Italian. ("His place looked just like Pompeii.") The fluted, white-plaster Mexican "concha" over the French commode (*top right*) was made by an ingenious movie-set designer, but the tin lanterns (*middle*) lighting Craig Kaufmann's yellow molded acrylic and a Kenneth Noland painting swung in Mexican religious processions 200 years ago. In the eclectic living room, Edward Ruscha's "Annie" is very new, the fine oak refectory table is Jacobean, and the curlicued coffee table base a century-old French planter.





GEORGE H. SANIK


Annie





a *dining room that 'really has a nice old monastery feeling to it'*

The Inches and their friends are fascinated that the dining room (*left*), which has walls made of the rare sand-molded bricks from the house previously on the property, "really feels different from all the other rooms." The elegant 19th-century chandelier is French, as are the medieval-print curtains "woven just like a tapestry." Often Mrs. Inch sets their walnut table with a bolt of bright fabric skimming down its length.

The kitchen (*top right*) is thoroughly tiled like old Mexican ones but has a modern microwave oven, warming drawers, two dishwashers and disposers. And the stove where the boys make pancakes from a *Winnie the Pooh Cookbook* is restaurant size. Spindle doors (*right*) off the living room are fitted with removable glass panels to keep the rain out or let balmy breezes in.







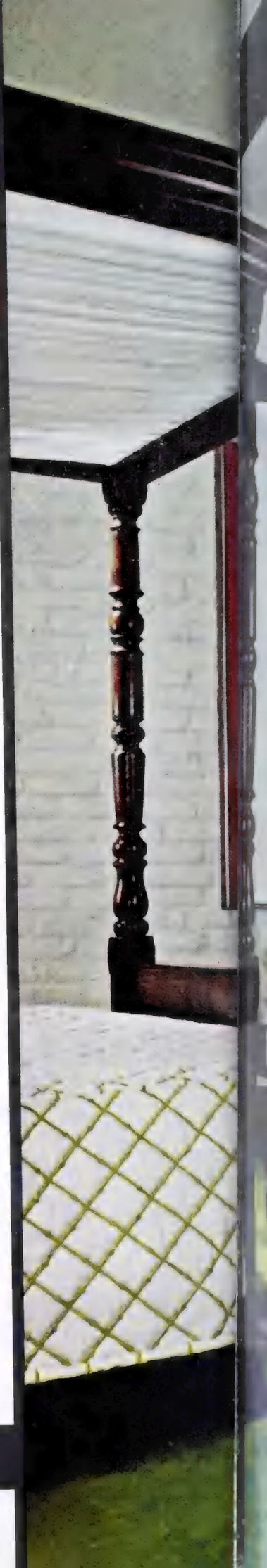
An all-pervasive sense of nature colors the generous master suite

Mr. and Mrs. Inch would doubtless go along with one visitor's description of their house as "wonderfully big-natured." And views of nature are key. The Inches think of the master bedroom (*right*) as a "real garden room, done in colors that bring the outdoors in." The French-looking four-poster bed that John Hall designed for them seems in perfect scale with the beamed room and the big Frankenthaler painting. In the private courtyard outside, bronze heads of the Inches' sons, shaped by the Finnish artist Eino, sit in the midst of prize cymbidiums and baskets of begonias.

To decorate their bathroom (*top left and above*), Mr. and Mrs. Inch went to Puebla, Mexico, a town where the exterior walls of houses are often tiled up to the roof. "There we found pieces of an antique ceramic design we really liked and we had a Mexican family who run a little factory reproduce lots of these tiles for us." This big bathroom, the same size as their bedroom, also doubles as dressing area and has many built-in closets.

Just off their bedroom is another section of the gallery hallway (*left*), surfaced with the same beautifully burnished Mexican floor tiles used in all of the house except the four bedrooms. Much of the Inches' exciting art—like the Lichtenstein tapestry here—was added as the walls were going up. "We kept buying as we built."



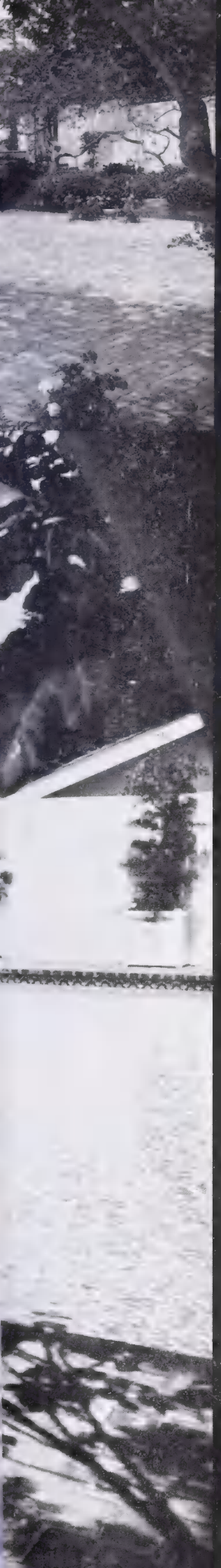




attention to detail continues even outdoors, with the new house slipped in among the fine old trees





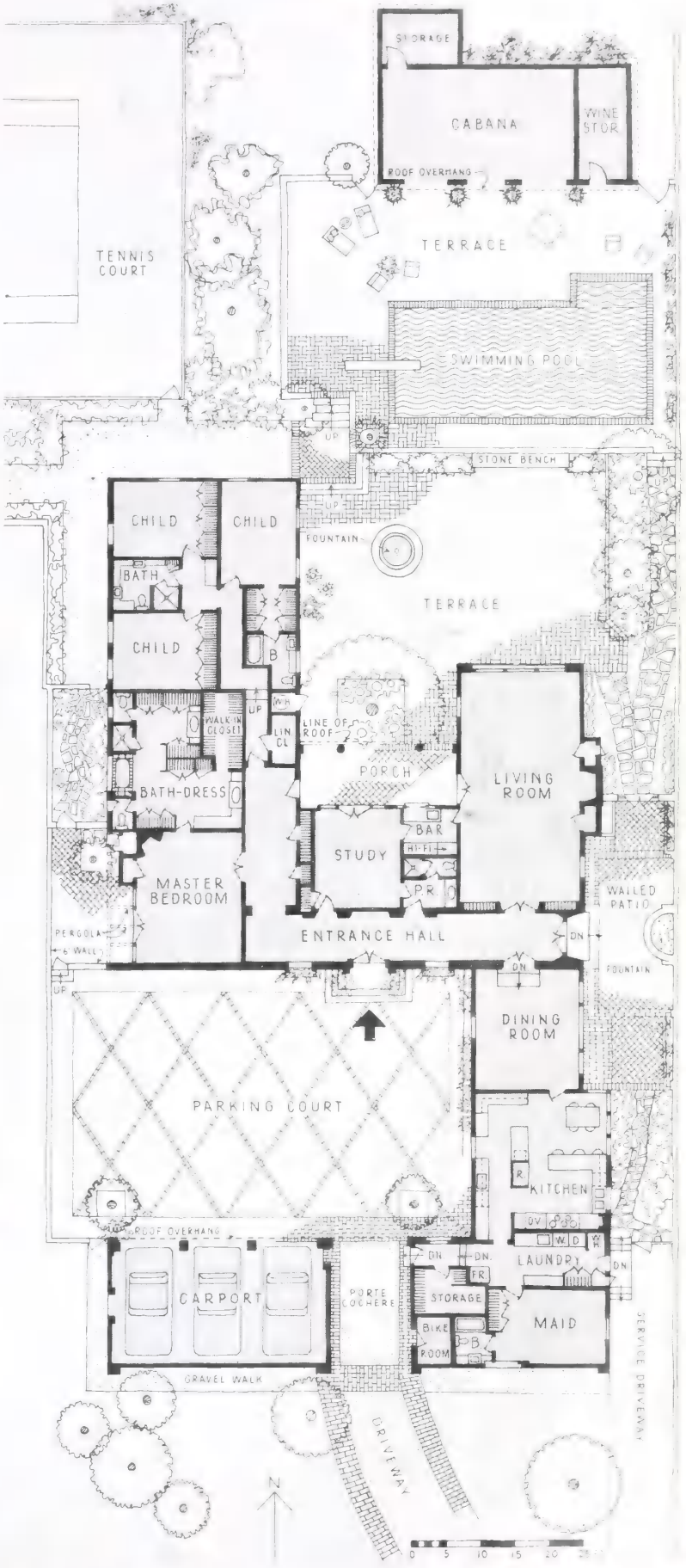


Because the Inches agreed with their architect that "one of the best ways to make a house look old is to put it right next to some very old trees," the house was carefully planned around the Catalina ironwood, eucalyptus, rubber and fig trees on their property. And they even notched the carport roof to give a Chinese flame tree more growing space.

Patios and the pool were designed on different levels both to emphasize the natural contours of the land and to vary outdoor vistas glimpsed from inside the house. From the living room, there is a view straight out to an old round fountain from Guanajuato (*top right*) and up to the pool area beyond. Landscape Architect Edward Huntsman-Trout had the wonderful idea of embedding the extra cornice from the front doorframe into the wall behind the fountain to give it a special historic quality. The lighted pool area can be approached several ways, including through an old slated gate (*top left*) shaded by a gnarled guava tree.

Architect Gilman transformed the existing tile-roofed garage (*left*) into a cabana by removing doors between the two white brick piers. And the Inches transformed part of the cabana into an air-conditioned wine room. Here they store their cache of rare wines and 150-year-old sherries in a unique system of movable chains, making access to each bottle easy. Left of the cabana is that most Californian of extras—a family tennis court.

PLAN, MARY ELLEN HENLE. PRODUCT INFORMATION PAGE 154



the guest in the garden





California is where daisies grow like hedges, billowing in gardens against the green polish of healthier, heartier shrubs than seem to flourish elsewhere. It is also a place where life is lived close to such loveliness and where hospitality—California's own agreeable mix of the casual with the mannerly—is indeed of the garden variety.

See a sum total in the Bruce Colens' guesthouse-in-a-garden, fairy-tale blue, riding a sea of marguerites on a hilly site in North Hollywood. It is set on a knoll, up a brick path (*center left*) and cupped in the top branches of acacias and live oaks that grow on the descending slopes. A delight, an enchantment and the total concept of Mrs. Colen, who is Eszter Haraszty, designer, colorist and creator of House Beautiful's needlework patterns.

The house is in two parts—a combined living-dining-kitchen room separated by a redwood living deck from a studio-bedroom-bath with its own garden entry. Outdoor living areas abound, from a flower-smothered sunpocket (*lower left*) to a tree-shaded deck (*left*) set for lunch with typical Haraszty flair—a paper cloth of Mexican fiesta cutouts, a curly cabbage bouquet and handmade tableware commissioned from young potter Guy Wolff. Cushions, like most fabrics in the house, are duck, hand-screen-printed with Haraszty designs. All is disarmingly practical. In the studio (*right*), fabric-laminated shades replace curtains, floors are bare save for goatskin rugs, a Franklin stove confers design and heat.

RICHARD GROSS

a designer shapes cape and structure into one blossoming entity imaginative hospitality



Flowers, primary colors and a talent for surprising the eye—these are Eszter Haraszty hallmarks, and they're all here in her garden guesthouse. Her favorite yellow poppy is screen-printed on the duck that covers walls, ceiling, window shades, lampshade and cushions in the living-dining-kitchen room. The framed poppy is a Haraszty scarf, a museum prize-winner.

hallmarks of a designer—lovely evidence that ideas matter more than the magnificence of a budget

While the house wasn't done on a shoestring, it's proof that ideas and open eyes count more than money. The poppy-garden floor is plywood patterned by the owner in enamel, its swirls compatible with the bentwood chairs. It was given two protective coats of polyurethane varnish. Compact kitchen equipment was chosen for its exact fit in tight space. Lamp base *(top right)* is the pottery jug from a Mexican piñata, poppy-painted by the owner. Shade fabric was discovered at a five-and-ten. Guest-bed headboard *(right)* is plywood, wrapped in urethane foam, then wet-look black vinyl—a worthy companion to the sleek cabinets and contemporary fabrics on chair and lampshade. Two mohair dress fabrics made the spread.

PRODUCT INFORMATION PAGE 154





FRED LYON FROM R-G

urbane triumph by the Golden Gate

Editor: LESTER GRUNDY ☐ The grace of Europe past meets the tempo of San Francisco today in Interior Designer Tony Hail's apartment. Throughout the rooms shown on these four pages, he has used his professional know-how to combine the many mementos and furnishings found on his travels, the things he loves most, into a blend of innate elegance and utter comfort.

The drawing room (*above and right*) provides a background for his frequent entertaining during San Francisco's gala opera season, with a fire going and a spectacular view of the city below. And he uses it equally successfully for the most casual sweater-and-jeans get-togethers. It is a warm and cosmopolitan setting in which French furniture predominates amid an ingenious mix of detail and simplicity. Muted colors and minimal patterning enhance the careful carving of the Louis XVI paneling installed and pegged the way boiserie was in the 13th century. Precision is paramount even in the curtain rods, covered with ivory faille silk, and in the padded silk walls that incorporate a music system. The shelves hold a collection of royal bindings and rare books on art and architecture. The oval pastel is of the time of Louis XV, depicting one of his royal subjects.

The strategically placed furniture groupings break the large room into intimate islands for conversation. Indirect spotlights join with Hail's Russian chandelier of malachite and blue glass in a soft play of light, and flowering plants, cut flowers and a kitchen basket of black-eyed Susans next to the French mantle add a casual flair.







In the hands of an expert, walls are skillfully detailed to reflect the elegance of earlier times

The foyer of Hail's apartment (*above left*) has deeply rusticated walls. This block-cutting technique, used to decorate the façade of many a Renaissance palace, was converted here to layers of plaster, put on and then chipped away to simulate stone. Then many coats of paint in various shades of beige were added to give an antiqued look. In this small hall, the feeling of space is doubled by a wide mirror panel that reflects a wall of books and a green Russian chandelier, circa 1800. A French console table, always topped with fresh flowers, and 18th-century Swedish benches increase the effect of the walls in making the foyer reminiscent of the entrance in a French country house.

Hail's large bandbox bedroom (*left*) has yet another antique Russian chandelier and walls padded in a yellow striped silk that he loves. The bed is Louis XVI, upholstered in leather with a red fox cover lined with camel's hair. His large collection of 18th-century architectural drawings and his "particular specialty," architectural drawings from his native Scandinavia, charge the room with personal flavor. Other art work includes icons from Russian churches.

The doors at the far left of the bedroom lead into the bath/dressing room shown above, right. The striped French cotton that pads both the walls and the closets lining the dressing area is hand-sewn with single welts. The tub and basin top are travertine, his favorite material and one that was richly treasured in the past by both Roman and Renaissance builders.

PHOTOGRAPH CONTINUATION PAGE 154

as much to view inside as out

The beachfront house the David Martins live in full time has a splendid front-row view of the Pacific, as do many of its neighbors. But this house has intriguing, space-expanding inward views as well. And its open plan of sculptural areas flowing one into the other creates a sun-splashed environment as fascinating to study as the sea itself.

The balconied house, redwood inside and out, sits on the edge of a community (*middle left*) the Martins describe as "very like an Italian hill town." Their plot is narrow but deep, 33 by 100 feet, with adjacent houses just nine feet away on either side. Martin designed his home in two sections, one behind the other. But before he built, he spent months at the site, calculating sunlight openings on a minature model of the house. Then he carefully angled the windows and skylights upward—for privacy—most of them due west toward the Pacific.





ELYSE LEWIN

The rear section has a garage with a rental apartment over it. The heart and focus of the beach-side section is the studio (*lower left center*), an 18-foot-square area reached via a white entryway "box" (*below far left*). This studio, also 18 feet high, extends its space toward rooms on two floors—the living room, kitchen and dining room surrounding it on the lower level (*near left* and *above*) and the master bedroom, library and loft upstairs.

A breathtaking place to watch changing weather and clouds, the studio is flexibly comfortable for two people or 10—and guitar parties and modern dance recitals are regularly staged here. All the furniture, like the modular red couch that unfolds into a bed, is easy "to sink into, move around or clear out."

And the studio is multimedia as well as multi-use. For a party last Christmas, the Martins had snowy scenes of New York projecting onto the studio side of the plaster entry "box." This cavelike structure hides a powder room but is also specifically shaped to "heighten the experience of entering into the soaring space of the studio."







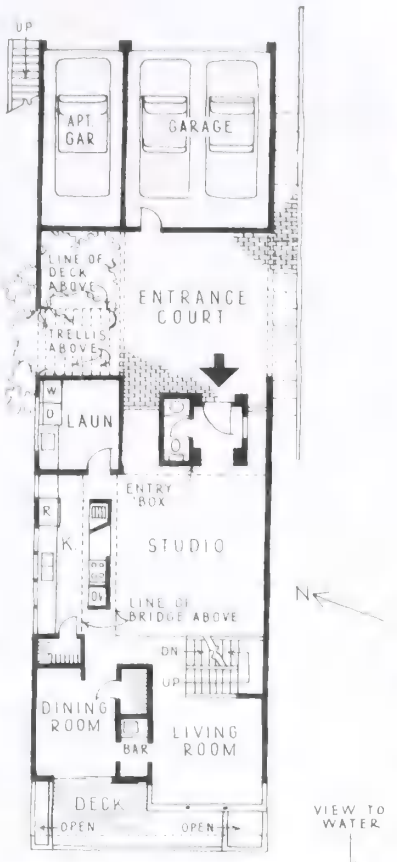




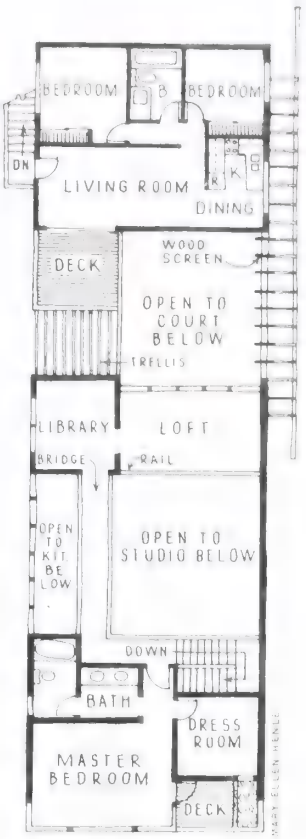
The house was designed to adjust to the future

When the Martins want more bedrooms, they plan to connect the garage apartment to the front section via a glass "tube" leading into the library, located on this side of the arch, shown at top left. Martin prefers arched to rectilinear doorways because "an arch feels better. We may not have structural reasons to use the arch anymore, but we have an emotional need for it." The skylit kitchen (*left*), facing north, typifies the open-flowing spaces that make looking or moving from one area to another in this house so interesting. The right "wall" with the oven is freestanding and cut through so the cook of the moment can look into the studio. And one can look up to the bridge where Mrs. Martin stands. This California couple considers their Saarinen dining table and chairs (*far left below*) such classic designs "it's like owning a painting." The Martins thought about extending their upstairs bedroom (*below right*) into the area where the adjoining deck is, but they like this separation. "You go to the view. You don't live in it. It's nice being able to step outside."

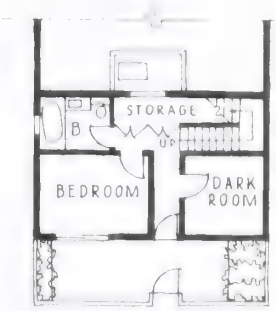
PROJECT INFORMATION PAGE 154



MAIN LEVEL



UPPER LEVEL



LOWER LEVEL

0 5 10 15 20FT







four very personal baths

Whether a quick shower or a languid soak, Californians bathe in settings that express their well-publicized individuality

In Beverly Hills, an orchid view: Out of the curving Palladian window in her dressing-sitting room (*left*), Mrs. Eugene Klein may gaze at the gardens she devotes so much time to. The walls are flower-sprigged, the room an utterly feminine retreat where Mrs. Klein does her telephoning and occasionally even sees close friends. Designer, Frank Austin.

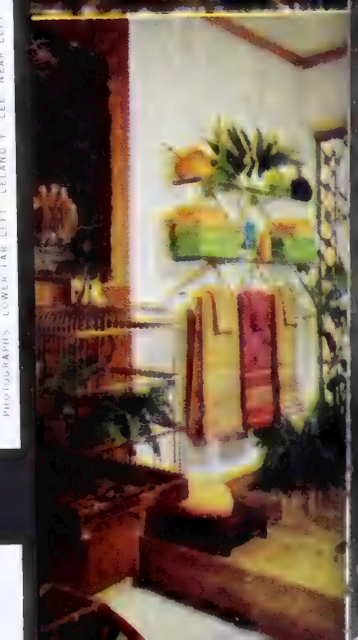
In Palm Springs, a private patio: Inside, there's a sunken marble tub (*far left below*), with sheer curtains to frame the window and mirrored closets to hold Mrs. Daniel Schwartz's wardrobe. In the center of the room, a chic beige-and-white pouf. More utilitarian, perhaps more luxurious, too, professional beauty equipment—descending hair dryer and all. The decorator was Val Arnold.

In Laguna Beach, the ocean's roar: Remy Chatain's beach house (*near left*) has a large tub that converts to a whirlpool bath. "From the tub there's a perfect view of the ocean." Bottom-up shades give privacy and cut glare when necessary.

In Los Angeles, prized antiques: An intimate bath-sanctuary (*opposite*) has a tub in gold marble with a white marble surround. The three stained-glass panels in yellow, pinks and greens are windows the owner rescued from an old house that was torn down. The washstand (*lower right inset*) is a converted turn-of-the-century dry sink. Next to the towel rack (*left inset*), an antique English brass birdcage holds graceful ferns, and a large clam shell from the Philippines is filled with soap.

PHOTOGRAPHS LOWER FAR LEFT LELAND Y. LEE, NEAR LEFT FRITZ TAUSSART, OTHERS GEORGE R. SEARLE







where the new blooms start

By ELVIN McDONALD ☐ In California, acres of wild poppies really do bloom in the spring, red delphiniums splash color over dry mountainsides, and fields of cultivated flowers appear from the air to be great Mondrian paintings. Here, in nurseries from San Diego to San Francisco, today's Luther Burbanks are creating a major portion of the world's new ornamental plants. To aid them, California obligingly provides almost every possible climatic variation—hot, cold, dry, wet, misty, windy—and all kinds of soil, from sandy and shallow to deep and fertile. Production crops for seeds may be grown in the rich Lompoc Valley, but breeding and trial grounds are more likely to be in a place like Chino, where summer weather is typically hot and dry. California gardeners not only grow most of the flowers that we have in other parts of the country, as the color photographs here show—but they also grow many exotics that cannot thrive elsewhere, except under glass. It is, then, no wonder that the industry itself represents every facet of horticulture. Seeds, bulbs, trees, shrubs and roses are bred and propagated. There are acres of flowers grown to be cut and distributed to florists the world over. The University of California Agricultural Extension Service is a leader in ornamentals research, as well as in fruit and nut trees and vegetables and in such sophisticated propagation techniques as meristem culture. Together, these varied but related interests form a vast source of new varieties, growing techniques and materials for all gardeners. Half a dozen breeders in California produce most of the new petunias, zinnias, marigolds, snapdragons and other annual flowers for this country. In the workshops (Continued)



1. Goldband lilies and delphiniums are two hardy perennials from cold climates that thrive in California. 2. and 5. Pink and yellow ranunculus bloom with rosy clouds of heuchera or coralbells. Ranunculus, like anemones, grow from tubers planted in late fall in California. 3. Peruvian scilla, S. peruviana, can be left in the ground all year in mild climates; elsewhere, treat bulbs like amaryllis. Here it grows in a border with violas and yellow alyssum. 4. Acacia trees and shrubs, mostly from Australia, came to California soon after the Gold Rush. Most bloom in winter, clouds of puffy yellow flowers, often fragrant. 6. Fuchsias, like this double, probably grow in greater profusion in Southern California than anywhere else in the world. Some shrubby upright types grow to 12 feet tall. Others are basket forms or kinds trained as espaliers and miniature trees. 7. Rosa gallica versicolor is one of several hundred old-fashioned roses cultivated in California, where at Watsonville the collection of Will Tillotson first revived national interest in the old varieties. 8. Pacific Giant primroses, bred originally in California by Vetterle, have become internationally popular. In mild coastal areas they bloom all winter. 9. Champagne Bubbles, largest, most colorful of the Iceland poppies, are F1 hybrids developed by Waller in California. In mild climates the seeds are sown in autumn for winter and spring bloom. Elsewhere, the seeds need an early spring start indoors for summer bloom outside. 10. The penstemon is truly an all-American flower, with species that grow wild in every state. Today's hybrids are long-lived perennials. 11. Tuberous begonias have long been associated with the cool, misty coastal gardens of California, where kinds like this giant double ruffled form originated. Now, some of the most beautiful are well adapted to less advantageous climates. 12. Gerberas are tender perennials that have been extensively hybridized in California—Thurman's hybrids are superb. Handle in cold climates as geraniums. (Photo 7 by Tom Wier. All others by George de Gennaro, in his California garden and that of the Harrison Chandlers near Los Angeles.)



10

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Succulents are among the many low-maintenance plants being bred in California for gardeners everywhere

of Bodger. Burpee. Denholm. Ferry Morse. Goldsmith and Waller. much action today centers around the development of F_1 hybrids. which have super stamina. Prices are high. but the seeds are worth it. Pollination cannot be left to the bees in open fields but must be done by hand in near-laboratory conditions. And there is much to come that we know little about. While breeders in these firms will readily talk about current and past introductions. it is another thing to get them to reveal what they are working on for the future. While visiting one grower I wandered slightly off the appointed path and saw marigolds with eight-inch flowers. I was told. after being hurriedly rerouted. that these could not yet be commercially reproduced. It is known that a clear red ageratum is in the works. but no one is willing to predict who will win the race or when. In a climate where plants grow nonstop all year. there is also a nonstop need for watering. feeding and pruning. And there is a never-ending search for plant materials that stay attractive without much maintenance. Cacti and other succulents are popular because they thrive even without rain. giving foliage colors and plant forms that are endlessly fascinating. Breeders devote major effort to developing these and other low-upkeep plants. Monrovia Nursery. which cultivates about 250 acres a short distance east of Los Angeles. has a new prostrate. red-berried pyracantha that is naturally compact and requires little pruning. Among the California cut-flower growers. who for years have mostly produced such standards as gladiolus. roses. birds of paradise and chrysanthemums. the news today is in the bizarre proteas. first cultivated in the Escondido area about 10 years ago by J. Howard Asper. Beginning with a few seeds brought to him from South

(*Continued on page 150*)









Throughout the frost-free parts of California, succulents are used in every possible situation. They are among the sturdiest of plants, equipped by nature to thrive in times of heat and drought and not generally given to rampant growth that would require tiresome maintenance. In pots, boxes and baskets they are equally useful in other climates. **1.** *A cork container with wire cylinder, lined with sphagnum moss and filled with potting soil, forms the base for this pole of echeveria rosettes, crowned by bronzy-hued sempervivums and jelly-bean plant (Sedum pachyphyllum).* **2.** *A bonsai dish holds a desert scene in miniature with (left to right), echeveria (in bud), mammillaria, crested opuntia and a mammillaria in flower. In the North, this dish garden could be kept outdoors in summer, in a sunny window in winter.* **3.** *Pottery from Italy holds a clump of spiky-leafed blue fescue, a miniature creeping sedum, pigmy Joshua tree (Sedum multiceps) and a rocklike dinteranthus.* **4.** *The red-tipped, glaucous blue leaves of Sedum stahli, one of several plants called jelly-beans, grow from a pocket in a planter of Featherock, with the smaller Sedum spathulifolium for contrast.* **5.** *The slender leaves of kleinia, a succulent member of the daisy family from South Africa, have an unusual blue-gray color. The dull white or yellowish flowers readily reveal the plant's family.* **6.** *Aeonium canariense forms perfectly symmetrical rosettes up to 18 inches across. The waxy light green leaves are lightly covered with pale velour, hence "giant velvet rose."* **7.** *The grape-cactus, Mammillaria multiceps, forms large clusters of small globes covered with golden spines. (Photos 2, 3 and 7 by George de Gennaro in the garden of the Harrison Chandler. All others by Bruce Harlow.)*

creating an outdoor environment where none exists

Californians were the first to show America how to live in the garden. They pioneered in developing low-maintenance ground covers. They used decks and overhead screens and fences to create outdoor living areas where none had existed before. They organized space so that it worked for the owner. But the really beautiful thing about their gardening was its universality—it applied to the backyard of a tract house in Redbank, N. J. as well as to an estate in Dallas. And even though times have changed, the California garden is still valid, still exciting.

If anything, it's easier to maintain than ever, and the plant material is better. And what's more, the California garden is one of the best buys of our time. The owner of such a garden not only creates his private oasis—screened by trees against wind and sun and the public eye—he also increases the value of his house by some thousands of dollars.

"For every great garden, the motivating force has to come from within the client. He should confide in his landscape architect as he does in his doctor."

Though California landscaping as we know it today is an innovation of recent decades, the state has a long-established gardening tradition that dates back to its early settlers. Basically, much of the state is warm and dusty land, dry and brown most of the year, bursting into flower only after the winter rains. The mission fathers were the first to irrigate and to show that almost anything could grow. That was the miracle that lured many of the newcomers in the last century, refugees from the iron winters of New England and Indiana and Kansas. From a farm background, they gardened for the sheer joy of growing things. A wealthy man like Edward Doheny sent men over the globe to collect plants for his estate. Henry Huntington built himself an Italian palace in San Marino and there created one of the world's great gardens.

Then, around 1920, the role of the California garden began to change. It became less looked at, more lived in. We began to hear about outdoor living. At the same time, our cities and our living habits exploded with the advent of the motor car. Thomas D. Church, who has been called the dean of modern landscape architecture, was one of the first to grasp this, and his designs, beginning in the 1930s, showed a whole generation how to use gardens graciously. His entrances were auto-oriented and outstanding, his terraces and pools had an informal and inevitable look that perfectly suited the time. Plant material thus became the backdrop.

The most recent change—and perhaps the most profound—began in our time and is still going on. In essence, more and more people have been diverted from gardening—yes, even in California. Far more people now live in apartments or in homes with miniscule lots. People move more often and aren't as likely to develop gardens. Many have other interests now, in skiing, boating, traveling abroad. And the majority of young people are strangers to plants.

Yet, ironically, gardening was never easier or the results more rewarding for the person who gets involved. And get involved he must, for there's no way to buy a great garden over the counter, in California or anywhere else. And you can't leave its maintenance entirely in the hands of the professional gardener. It demands some of your attention, too. This is not so much a matter of time as of timing, of doing the right thing at exactly the right moment.

Perhaps the greatest opportunities today are found in the yards of older houses. Many owners find they can remodel their house and garden far more cheaply than they can buy new and develop from scratch. Others simply find older homes more interesting and bigger bargains. This can be an adventure, as Thomas Church says. "When you remodel," he promises, "you may find only old junk, but you may also find a fortune in old trees, specimen plants, boxwood hedges, urns and sun dials."

"A garden is too expensive not to be planned. People get panicky when they see that empty yard, so they buy a lot of plants. Somebody puts in a patio for $200. Five years later it all has to come out."

But whatever you start with, you have to have a plan. "The problem is that people don't plan," says Edward Hume, who has specialized in landscaping for tract houses. "A garden is too expensive today not to be planned. I think people get panicky when they see that empty yard, so they buy a lot of plants and then they get somebody to put in a patio for $200. Five years later it all has to come out."

Joseph P. Copp Jr., who does custom residential landscaping work, says there are three mistakes: First, garden development is not considered part of the initial cost of the house. Second, the ideal plan for the site is compromised. "Most houses today are too big for their lots, and most lots here in California are stair-step pads with bank problems front and back. People are afraid to overinvest for their neighborhood, and this leads to false economies that only perpetuate mediocrity and prove that they put too much money in the house in the first place." Third, the plan is too cute. "Too much going on: too many curves, rocks and plants, so that it all looks fine when first planted out of five-gallon cans. The whole thing falls apart when the stuff starts to grow."

How well you plan also determines how much maintenance will be needed. And in California, where things grow all the year, maintenance is not to be taken lightly. Most landscape architects feel

this concern with garden care gets obsessive, but they try to live with it. But don't make it your first concern or you'll handcuff your designer. Phil Shipley, who does private gardens on a grand scale as well as apartment landscaping, feels it's better first to work out the design you want and then to see how you can reduce the maintenance. "You can install automatic sprinklers, with a fertilizer injection system tied in, to do your watering and feeding," he suggests. "And there are chemicals now that can do much of your weeding."

More problems are brought on by poor maintenance than anything else. People tend to water gardens to death."

Ed Hume reminds, though, that it's the quality, not the quantity of garden maintenance that counts. "More problems are brought on by poor maintenance than anything else," he explains. "People tend to water gardens to death. Fungus is a big problem at certain times in Southern California, so watering should be kept to a bare minimum. Split your sprinkling system so that one part covers the lawn, which needs deep soaking, and the other shrubbery, which needs frequent watering. Get a soil probe that tests for moisture, so you can check just how well you are watering."

When you have a problem, get expert advice. All landscape designers will give you an outline of how you should care for your new garden. Sid Galper, who does tract house landscape design as well as custom private work, wants his clients to call him back whenever a problem arises, and he tries to get back once or twice a year to most of his gardens. Hume has a different approach. "I don't try to play the expert on plant care, so I suggest that my clients hire a consultant. He'll visit their garden, analyze its needs and give them a complete program for watering, feeding, preventive spraying—everything that needs to be done for, say, the spring months. Later he'll do another program for the summer, and perhaps another in the fall. By that time the owner or his gardener will have developed a pattern of care and can go it alone."

But the gardener should also know the basics. He'll get no help from clerks in chain stores and discount houses, where most plants are now sold. The best source of information is from one of those weathered clerks in an old-line nursery. "Most people go into a store and come away with an armful of bottles and this terrible feeling of ignorance," says Hume. "In a way, it's their own fault. They want something that will kill everything. But it's sad when they can't get more help. And that's what makes a good plan all the more important."

Has the ban on DDT and some other insecticides left the home gardener at the mercy of bugs? This question is especially pertinent in California where some bug is always active. Most landscape architects are not concerned. A healthy, well-bred plant can resist most insects and diseases. Gardeners are remembering that a good squirt with the hose can cope with aphids. Chemical controls are usually needed only as a last resort. An important factor here is the quality of plant material you buy. It is much better today, thanks to government controls and improved growing methods.

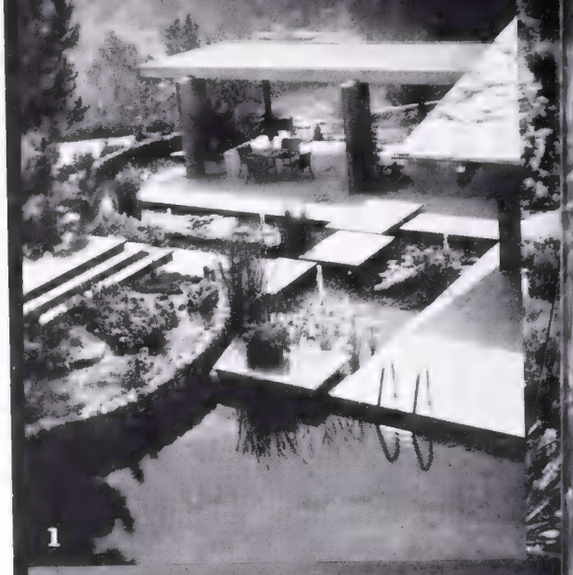
Courtland Paul, who has specialized in the landscape design for planned communities of tract houses, calls the personal involvement of the owner "client input." He points out, "For every great garden, the motivating force has to come from within the client. It cannot just be an economic reason, to save money or to sell the house. And it can't be to keep up with the Joneses. I find too many clients who are afraid to open up and tell me what they want and what they can afford. They should confide in

Most people go into a store and come away with an armful of bottles and a terrible feeling of ignorance."

their landscape architect as they do in their doctor. Also, I like the client who gives me a folder of clippings of things he likes. After I study them, I can feel sure I know him and his tastes."

There's another aspect to this designer-client relationship. You may find that you have to sell yourself and your ideas to a good landscape architect. Some do very little residential design, only what "turns them on." Others may do a lot of it but can be in such demand that they can pick and choose.

What of the "California Look?" The swimming pool? Is Spanish Colonial coming back? What are the trends?



1



2



3

TOP: RICHARD FISH. CENTER, DIANE C. ALAN. BOTTOM: MAX ECKERT



TOP, PHIL PALMER. CENTER, MAYNARD L. PARKER. BOTTOM, GEORGE SZANIK

Thomas Church says, "The only trend we can see is a trend away from trends. People are worrying less about fashion in homes and landscapes and more about what pleases them and serves the needs of their family best. I could say that all our clients insist on well-defined entrance courts with plenty of parking near an inviting front door. But there are clients who live informally, yearn for rustic gardens and want the automobile as far away as possible. They feel that guests like a little hike before dinner and they've bought steep hillsides to prove it."

"The only trend we can see is a trend away from trends. People are worrying less about fashion in landscapes and more about what pleases them."

Gardens follow in the wake of house design, and the latter has been less venturesome in recent years, especially in Southern California. Joseph Copp says that the last genuine change in garden style came with the landscapes of Garret Eckbo shortly after World War II. "Those that now get talked about," Copp says, "are merely throwbacks to the 1920s with their arches and Italian cypresses." Sid Galper says that he doesn't concern himself with style. He designs the garden to complement the house, and if people admire the garden instead of the house, he feels he has failed to bring it off properly. "People know good design today," he adds. "In the past they had to go through two or three houses to learn what was good and bad. Today I get young couples doing their first house who want the best and know it when they see it. I think the books and magazines have done this."

The swimming pool today is less a status symbol and more a carefully considered investment. It was the ultimate development in the garden-to-do-things-in. When pools first became really popular, many were badly placed and looked like overgrown bathtubs or gymnasiums. "If there was a wrong place to put a pool," claims Warren Lauesen, who has done custom as well as tract-house landscape design, "the average competitive pool builder would unerringly find it." The pools that now go in are much better coordinated and look good when nobody is using them, which is most of the time. Incidentally, the supreme status symbol in California landscaping used to be the private polo field or the golf links. Today it is the tennis court or a pitch-and-putt course. In the last analysis, it is the green and growing things in a benign climate that give the California garden its distinctive character. In terms of dollars, plant materials represent a small part of the total outlay for a good garden. And if the owner is ingenious and patient, he can do wonders with seed and cuttings at almost no cost. So it comes back again to this matter of involvement, of client input.

"People know good design today. Young couples want the best and know it when they see it."

Joseph Copp says that the people who best appreciate what he does are often those who are most concerned about their budgets. Such people, he says, "plan ahead and save toward the luxury that the well-designed garden means in their lives. And these are the gardens, personally and proudly tended by their owners, that are the most satisfying to return to."

Landscape Architects Armstrong and Sharfman carved garden, upper left, *out of a hillside. It has many elements associated with contemporary California gardens: swimming pool, deck, retaining walls confining neatly kept plants, splashing fountains and a covered area for dining. Mr. and Mrs. James F. Scheer wanted a formal garden on view from inside the house,* middle left. *Mrs. Scheer did the design, using gray capping stones for the surface, with concrete block walls. Pink Joseph's-coat covers ground with evergreen pears espaliered on wall. At home of photographer Max Eckert, Joan Hamilton designed deck cantilevered over reflecting pool,* lower left, *with containers of bonsai evergreens and lath shading. Landscape Architect Casey A. Kawamoto surrounded the California garden,* upper right, *with a fence and shrubs for privacy. Flowers, low-upkeep ground covers and boxwood are retained by paving. The gazebo gives a protected place for dining, yet is pleasantly open to the landscape. Landscape Architect Thomas D. Church turned a steep bank into a flower-covered terrace,* middle right, *using redwood and stone. Permanent rockery plants are accented by spring bulbs and primroses. Landscape Architect Sid Galper designed an outdoor living room,* lower right, *to update an old house. Gold-and-white striped canvas covers built-in sofa and drapes columns that support white-painted redwood treillage.*

California on my mind

California offers a bewildering and often contrasting set of impressions—sea and sun, Los Angeles smog and freeways, Disneyland, San Francisco, Mission country and vineyards, earthquakes and forest fires, political schizophrenia. Like so many great creations it is more than the sum of its parts. Throughout its history California has been praised and damned as a land of beauty and misery, promise and pain, a land of endless variety and infinite possibility. On these pages, a selection of facts and fancies gleaned from varied sources.

California has more telephones than any nation except the United States.

It is estimated that some 15 million tourists spend as much as $2 billion a year in California.

"Many of my Eastern friends take pleasure in deploring the garish architecture, the John Birch Societies, the overemphasis on youth and the development of a culture which has only a parochial significance. I, on the other hand, view with envy the West's freedom, its wild joy in living, its vital experimentation in the arts, and its willingness to cultivate new industries and new ways of doing old jobs."
—JAMES MICHENER

"There is something disturbing about this corner of America, a sinister suggestion of transience. California will be a silent desert again. It is all as impermanent and brittle as a reel of film."
—J. B. PRIESTLY

"California has become the cutting edge of America. We are regarded by many as a preview of coming attractions—or distractions—for other states."
—*Former Gov.* EDMUND G. BROWN

"So leap with joy, be blithe and gay,
Or weep, my friends, with sorrow.
What California is today,
The rest will be tomorrow."
—RICHARD ARMOUR,
"I Loved You, California"

"California is an Early Warning System for the rest of the country."
—*Novelist* HERBERT GOLD

In June, 1969, Los Angeles smog traveled as far as southwestern Colorado.

"If the California fever [laziness] spares the first generation, it always attacks the second."
—R. H. DANA, *Two Years Before the Mast*

"The California climate makes the sick well and the well sick, the old young and the young old."
—*A Los Angeles proverb*

The world's tallest tree, the Howard Libbey Redwood, 367.6 feet high with a girth of 44 feet, stands on Redwood Creek in Humboldt County.

"The California woman is the best possible wife." —*A national magazine*

"California's divorce rate is twice as high as the rest of the nation's."
—*Same magazine*

Californians seem to lead all others in the pursuit of leisure of all types, especially out-of-doors. They own more than half a million boats. And about one in every 16 California families has its own swimming pool.

"I met a Californian who would
Talk California—a state so blessed,
He said, in climate,
none had ever died there
A natural death. . ."
—ROBERT FROST, *New Hampshire**

"California is a wonderful place to live, but I wouldn't want to die there." —*Comment after Gov. Reagan increased inheritance taxes*

The Californian is more prosperous and longer-schooled than the average American. He has a high rate of both leisure and production. He buys more household appliances, frozen foods and foreign cars. He drinks more rum, wine and vodka, but less gin, blended whiskey and Scotch.

On July 1, 1969, Los Angeles decreed that its 1,675,000 students at 2,200 schools must be excused from strenuous activities when a certain smog concentration was reached. Between then and September, when school started, that concentration was reached 27 times.

With the 1970 census, California, with a resident population of 19,953,134, became the most populous state, displacing New York. As a result, it will have the most seats in the House of Representatives, 38.

*PROTECTED BY COPYRIGHT. SEE PAGE 154.

"The City, San Francisco, is a living fiction. It is an invention, a manufactured thing, contrived and not wholly true. The mystique of it is more subtle than fog."

—*Author* EUGENE BURDICK

"San Francisco is the only city I can think of that can survive all the things you people are doing to it and still look beautiful."

—FRANK LLOYD WRIGHT, *in a speech to a San Francisco audience*

"If you're alive, you can't be bored in San Francisco."

—WILLIAM SAROYAN

California has, within 85 miles of each other, the lowest point in the United States (Death Valley, 282 feet below sea level) and one of the highest (Mt. Whitney, 14,494 above).

California's gross "national" product is now $108.8 billion annually; only five nations are wealthier. Its residents take home about $1.5 billion in pay each week. The percapita income is $4,111, higher than in any other state or country.

"California offers a sweeping panorama of America's hopes and fears. We need to understand this modern California frontier if we are to grasp the national destiny."

—RICHARD M. NIXON

"California has led the rest of the world into the age of mass affluence and has become standing testimony to man's infinite capacity to befoul and destroy in the quest for an ever-higher standard of living."

—WILLIAM BRONSON, *How to Kill a Golden State*

The oldest living thing on earth is believed to be a stand of bristlecone pine in the Inyo National Forest, estimated to be over 4,000 years old.

"Whoever asks where Los Angeles is, to him I shall say: across a desert without wearying, beyond a mountain without climbing . . . where the pomegranates wear calyx crowns . . . where the bananas of Honolulu are blossoming; where the chestnuts of Italy are dropping; where the almond trees are shining . . . in the midst of a garden of thirty-six square miles—there is Los Angeles." —*From an 1880s advertisement encouraging emigration to California*

"California is a fine place to live in if you happen to be an orange."

—FRED ALLEN

"This West Coast is the greatest center of civilization in modern times, not only as far as the United States is concerned, but for the world."

—S. MARK TAPER

"Strip away the phony tinsel of Hollywood and you find the real tinsel underneath."

—OSCAR LEVANT

It is possible to drive on freeways from San Diego north for almost 500 miles without encountering a traffic signal, stop sign or toll station.

"How intense everything is in Southern California! The fruit is immense, the canyons so deep, the trees so big, the hills so high, the rain so wet, and the drought so dry."

—*Author* KATE DOUGLAS WIGGIN

"You may be too much for Memphis, baby, but you're not enough for L.A."

—*Title of song by Paul Hampton*

"I love you California
You're the greatest of all;
I love you in the winter,
Summer, spring, and in the fall."

—*State Song*

The fabled swallows of Mission San Juan Capistrano, which for nearly a century have left the mission on St. John's Day, October 23, and returned again in the spring on St. Joseph's Day, March 19, have been late only once, delayed by a storm at sea.

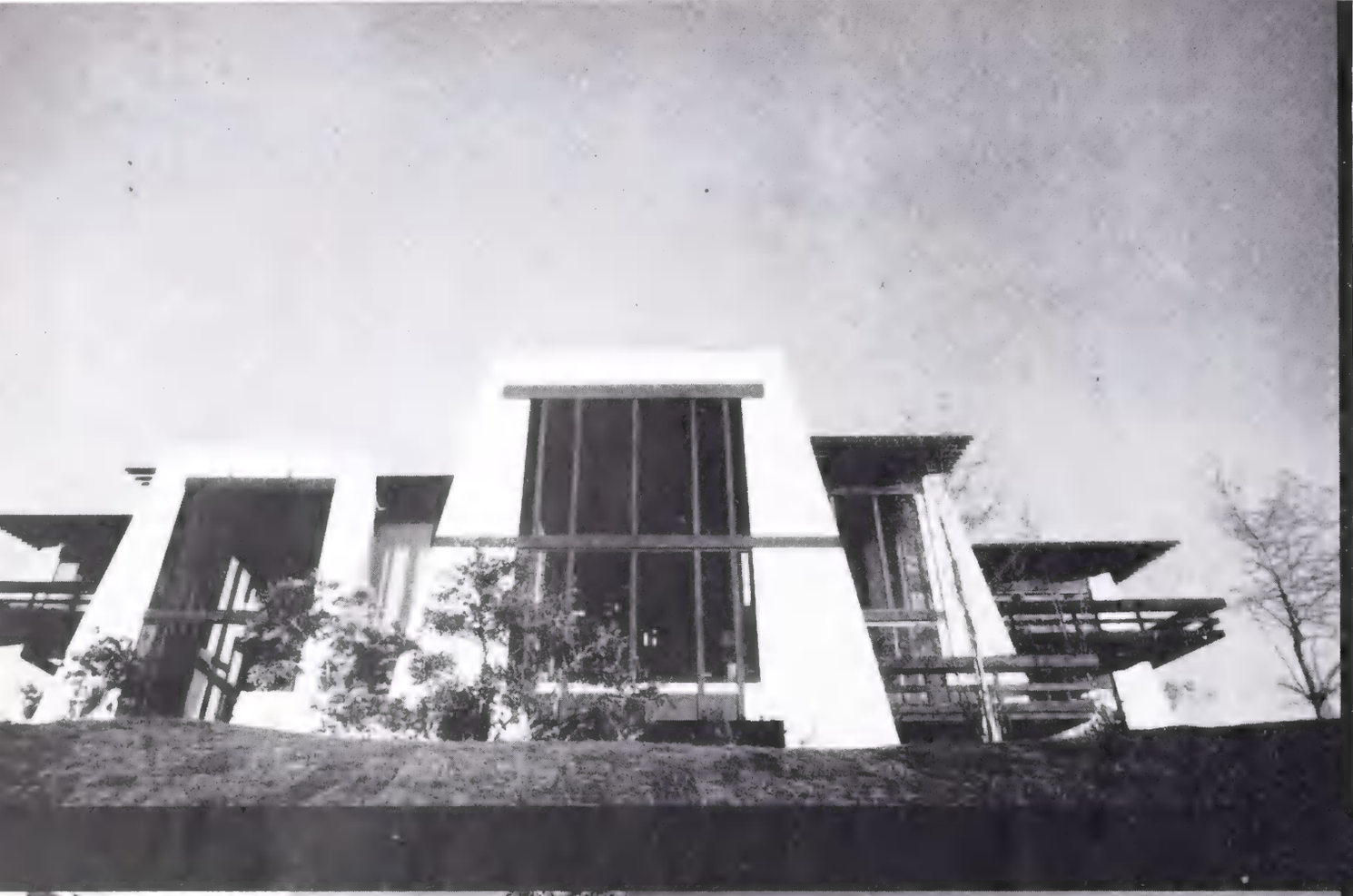
"Doctors are advising at least 10,000 people a year to leave the local area for their own health; and one-third of the physicians are thinking about going with them."

—*Los Angeles County Medical Assn.*

Disneyland has parking facilities for more than 10,000 cars.

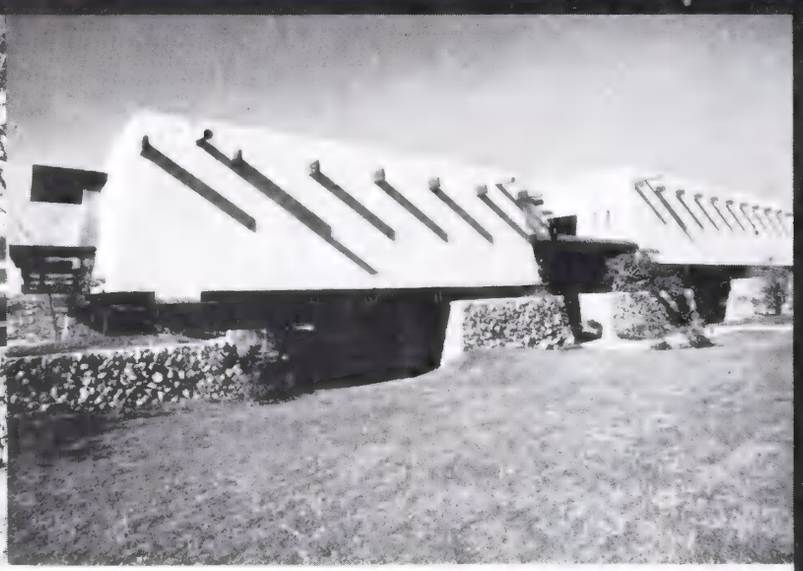
It has been predicted that between now and the year 2000 California and adjoining areas will have many moderate earthquakes, a few severe ones and perhaps one great one.

California produces more apricots, avocados, grapes and raisins, peaches, persimmons, pomegranates, plums, prunes, lemons, nectarines, olives, dates, almonds, walnuts and sugar beets than any other state.









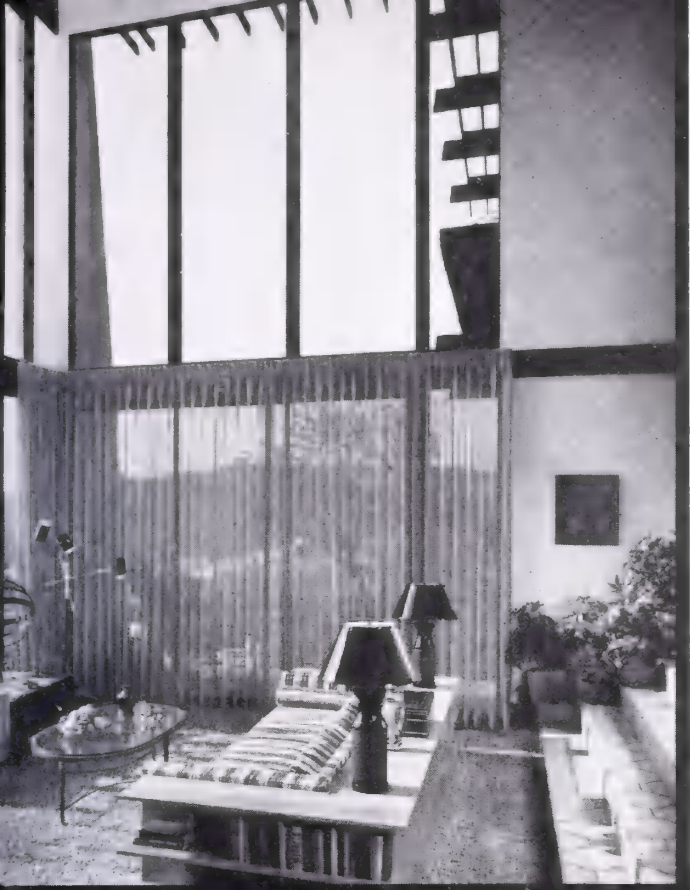
GEORGE R. SZANIK

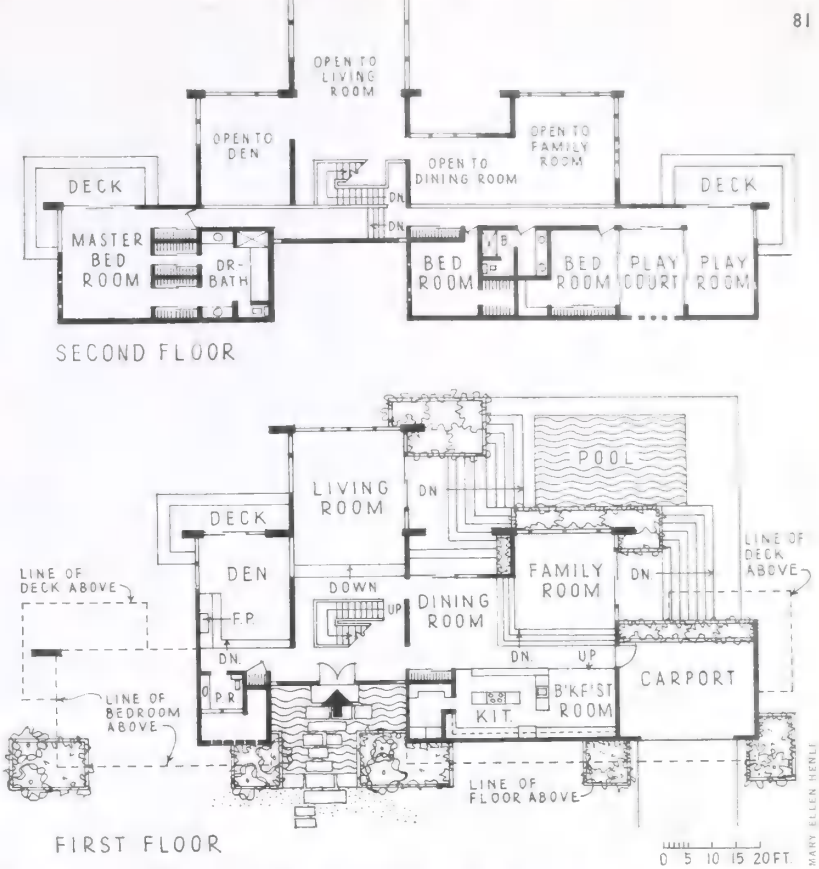
the pueblo freshly defined

Poised majestically in the California sun, this extraordinary house overlooking the San Gabriel Valley is a timeless blend of past and present. Its rough masonry walls and heavy exposed rafter-ends draw inspiration from early pueblos. Yet it is clearly a contemporary statement—bold in mass, pure in form. Conceived by Raul Garduno of Garduno Associates, Los Angeles, it was built by Transamerica Development Co. as an exhibition house for a residential subdivision near Los Angeles called The Country in Diamond Bar. Opened to the public last spring as the California Bicentennial House (California's so-called mission period is dated from 1769), it proved an immediate hit. Approaching from the street, visitors were greeted with a view of the sheltering walls shown at right above. Beyond awaited a house of architectural and emotional contrasts, from the cloistered serenity of the sheltered swimming pool (*left, above*) to the sheer drama of a glass-walled living room (*right*).











a *towering expanse at one with the landscape*

Inside, the high 25-foot ceilings and an extravagant view of sky, hills and valleys produce an almost regal—but never pompous—atmosphere in the dining and living areas shown at left. As seen in the plan (*above*), all these rooms —den, living room, dining platform and family room—face the hills behind the house. This is a secluded view, away from the street, and eminently justifies lavish use of glass in the walls. Designer Garduno sited the house on its knoll for that reason, opening rear walls to the panoramic scenery and, for privacy, virtually enclosing the tapered buttress walls on the street side behind the low, rolling landscaping by Gregg Toland of Walt Young Associates.

The sensation of space inside is both vertical and horizontal. Rooms are defined not by walls but by their shape, by their orientation in the plan and by floor levels, set at seven different elevations. (The steps down to the family room are visible in the photograph above left.) Because of these design efforts, each room seems an entity when one is in it—as in the den at near left, where the encircling view seems to gather the room around the handsome, custom-made redwood-faced fireplace. And yet, there is at the same time an awareness that space flows from one area to the next.

This is particularly true on the dining platform at far left. There, one can turn to see the living room, to look down to the family room or to gaze out on the pool and scenery beyond. The area deftly combines the security of an enclosed space with the romance of dining alfresco. By day, there's a constantly changing background outside, and by night, with curtains drawn over the lower panels of glass, a feast of stars and, on lucky nights, the clear, cool light of the moon.

The upper plan of the 4,400-sq. ft. house includes private sundecks off both bedroom wings, and, for children, both a rainy-day playroom and an open-to-the-sky playcourt with a slotted wall.

design: a state of soaring spirits

By SUSAN GRANT LEWIN

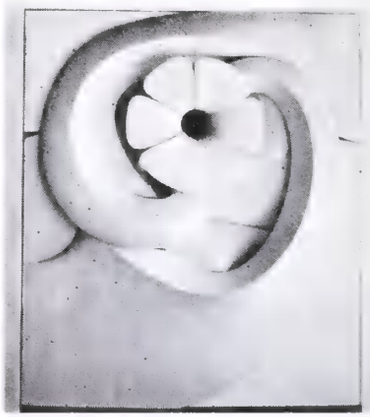
If there are any underground currents of thought in California's creative community, they aren't secret for very long. All becomes highly visible every three years in California Design, one of the country's most influential exhibitions, showing the best of the state's manufactured and one-of-a-kind objects. This year, five design experts previewed the show for House Beautiful. Here, with some of their comments, are their choices for the best-of-the-show from California Design XI.

Kipp Stewart's *fiber-glass sculpture* (right) *is a simple form that employs direct color and large size for maximum environmental effect. "This trend toward bigness," said the judges, "will extend past art to other fields like furniture."*

Lawrence Hunter's *chair of plastic and fur* (far right, top) *is an elegant rendition of a traditional object in a new material, a chair that "really works . . . for rocking, swiveling, fidgeting. It is a sculpture to live with."*

Don Chadwick's *all-foam chair* (center right) *can be rearranged like pieces of a puzzle "letting everyone get into the act of creation. . . . This squooshy seating is related to what impels us as a nation to pick up and move every three years."*

George Muro *and students of Hancock College designed the giant blocks at lower right as improvisational forms to be made in any material, functioning as anything from pure sculpture to whimsical seating.*



RICHARD GROSS

Duane Brown's *slowly opening and rotating six-piece push-button door of fiber glass and foam* (above and left) *stands as an inviting gesture of "sybaritic extravagance" in a progressively streamlined society and proves "a good example of the crafts' opening up new areas for industry."*













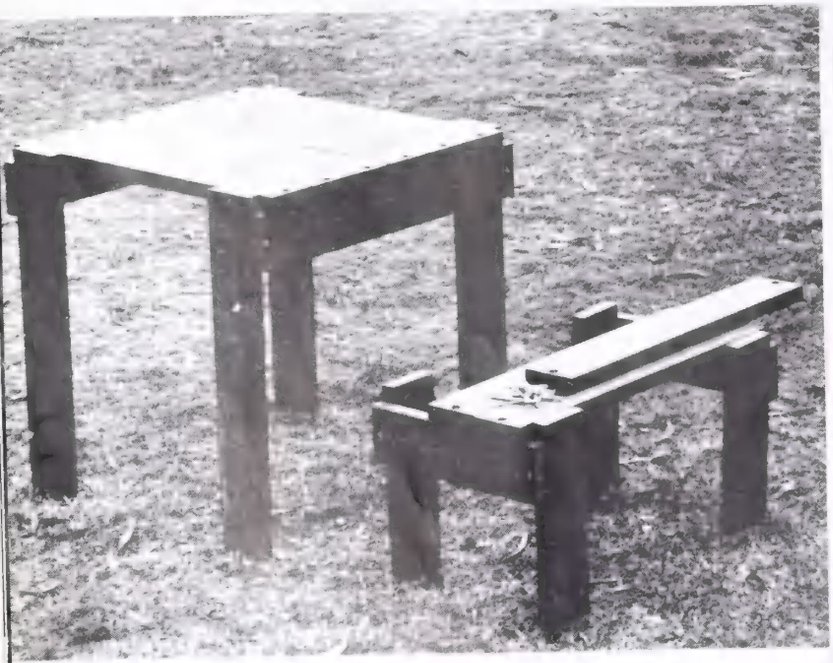
Cool, elegant metals . . . rich, nubby textures . . . bold, bright graphics . . . straightforward, functional plastics . . . all describe California Design. This showcase was praised by our judges for its "vast diversity of forms, colors and approaches that give insight into how life can be more meaningful." Or, as another of our experts termed it, this exhibition—brought together by the Pasadena Art Museum's enthusiastic curator of design, Eudorah Moore— "is one of the last few design forums existing today."

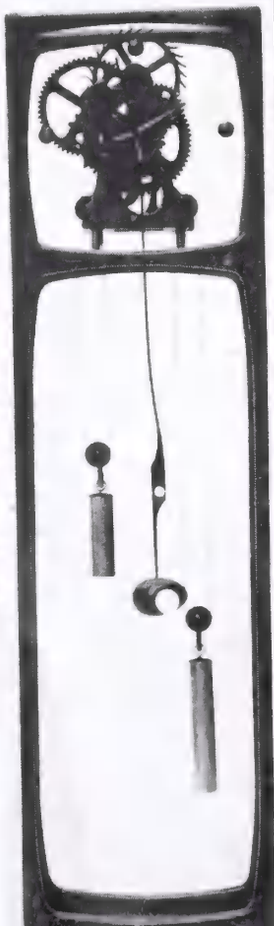
Gary Neville's *bound-to-be-talked-about table* (left) *combines aluminum base, chrome rim and mirrored top into a "seldom-found meld of modern materials and technology worked into a functioning piece of art, all sensitively executed."*
Roger Fleck's *redwood playstructure* (below left) *is portable, playable, practical (it can be left outdoors in moderate climates), a creation with "structural logic . . . filling a gap in designs for play."*
Ron Rezek's *tough, lightweight lifesaving device* (below) *is intended to be used by lifeguards facing adverse conditions, such as heavy ocean surf. The handles grow out of the basic shape, rather than being tacked on, "a marriage of utility and form, in which an object we take for granted becomes a work of art."*
Barbara Shawcroft's *earthy colored woven structure* (right) *was cited as a "superb example of environmental works artists have become involved with . . . a piece with real soul, a piece that in today's world exerts a quieting, peaceful influence on the individual who enters it."*



Throughout, there is 'a vast diversity of forms, marrying beauty and utility'







To choose the best of California Design, House Beautiful's panel of experts drew upon a wealth of design experience from their own backgrounds. Serving on our jury were Ron Frank, president of Frank Brothers modern design store in Long Beach: Danny Ho Fong, owner of Tropi-Cal Furniture, himself an award-winner: Architect Craig Hodgetts, Design Chairman of California Institute of Arts: Lois Ladas of the American Crafts Council: and Industrial Designer Victor Papanek.

Judith Wachsmann's *chair** (top left) *has the practical comfort of a folding chaise, yet is sleek and elegant, a design that is "superbly engineered by using the logic of tension structures."*

Roger Fleck's *carefully hewn table and stool* (far left below) *have a rugged symmetry that "reflects fresh thinking in wood outdoor furniture."*

John Gaughan's *rosewood floor clock* (below left) *displays its own intricately handmade working parts, "most impressive both in unity of design and in execution."*

Douglas Deeds's *"genuinely 20th-century gazebo"* (top right) *was lauded for what it is now, "a mixture of the technology of pantyhose and the vocabulary of lawn chairs . . . portable, stretchable, with the kind of translucent luxury appropriate to swarms of nouveau ecologists who appreciate nature," and for new trends it could initiate: "The forming method, stretching cloth over a metal frame, could be sprayed with fiber glass to produce instant structures. . . . Perhaps Deeds will develop a kit for instant houses."*

Charles Eames's *chaise* (middle right) *is an interrelated part of a family of designs begun over 25 years ago. "Unaffected by fads, Eames's work has a consistency and character that make him a giant among California designers."*

Laraine Wade's *ceramic gloves* (far right below), *minutely detailed, carefully worked, "a fine combination of texture, form and color."*

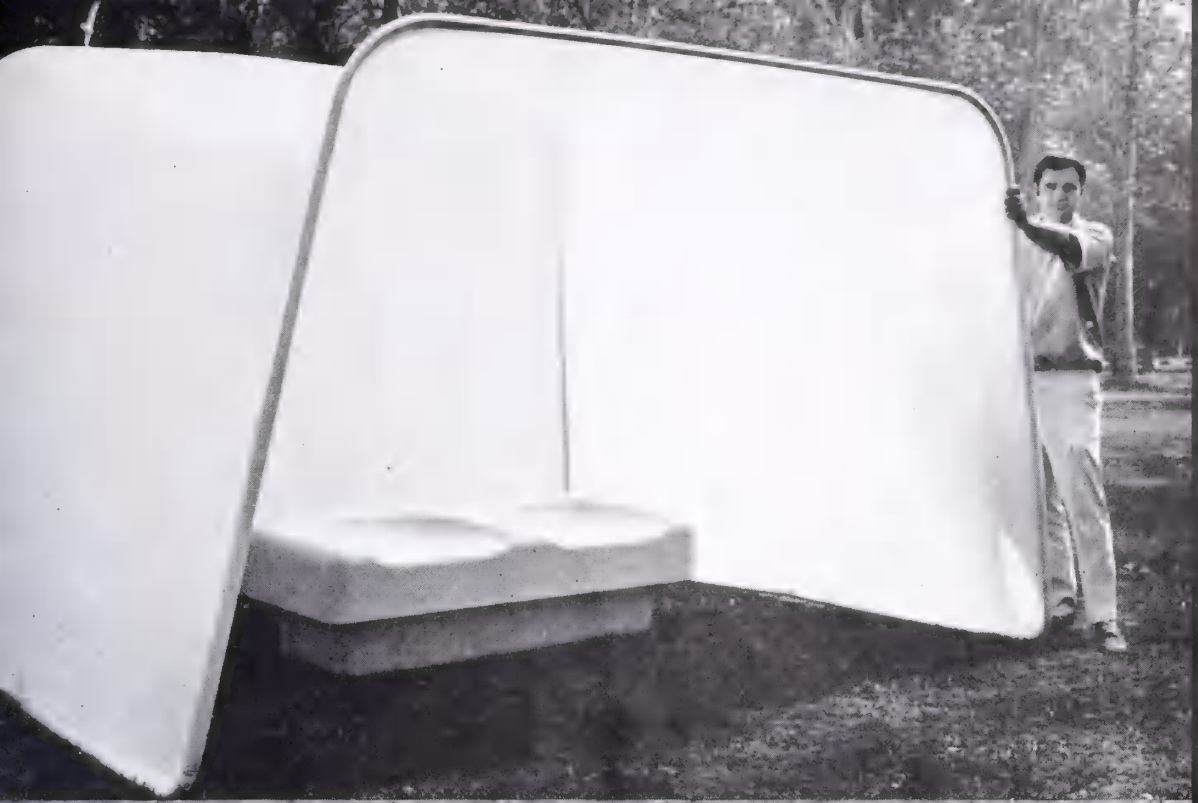
Bonnie MacGilchrist's *woven asbestos fireplace* (below right) *serves an age-old need yet can be rolled up and moved. "The fireplace is the obstinate stability everyone finally comes home to. She has woven a metaphor for the California home and defined a new technology."* *(For more comments, please turn to page 149.)*

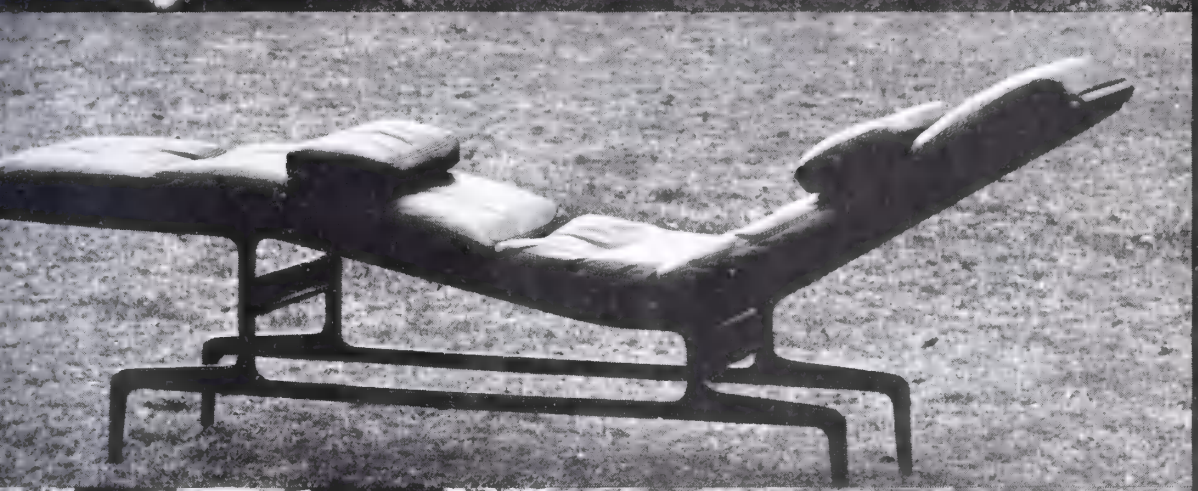
PRODUCT INFORMATION PAGE 154

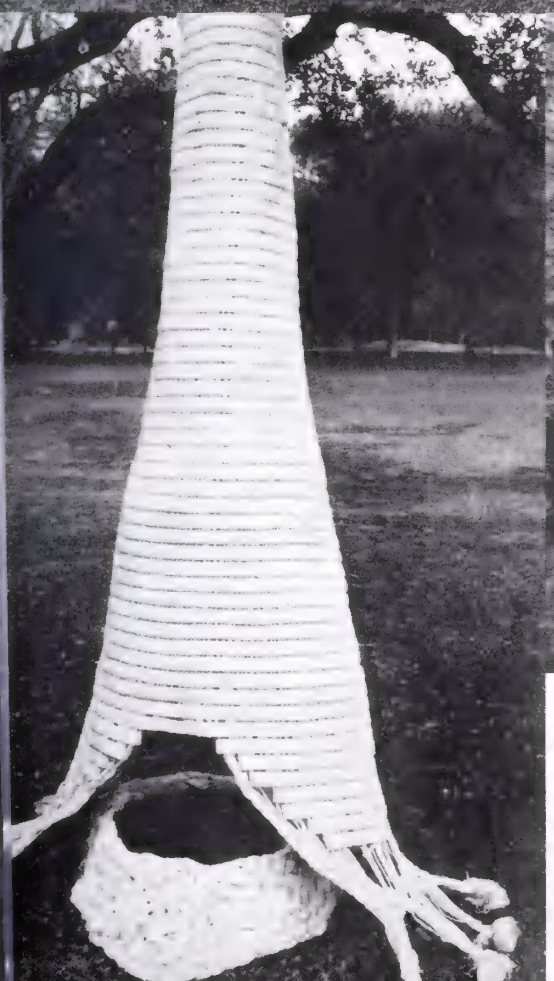
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Interpretations of beauty, recognizing man's need for comfort

*PATENT APPLIED FOR





















The House Beautiful panel plus the Pasadena Art Museum's curator of design, Eudorah Moore (second from bottom). From the top: Ron Frank, Lois Ladas, Victor Papanek, Craig Hodgetts, Danny Ho Fong.

a taste for graphics



Kitchens don't have to be dull, and California has produced more than its share of the exciting and the innovative. In this Los Angeles display kitchen, Designer L. Jarmin Roach has created a true eye-dazzler using a graphics approach that emphasizes pure, strong color, with well-defined edges to give it direct focus. The Mondrianesque pattern is an integral part of the wall, cabinet and floor materials rather then painted on, and even though there is good storage space, the design is what one notices—not the rows of cabinets. A wandering line continues from the vinyl tile floor up the wall and wraps around the room. Refrigerator, ovens and cooktops are integrated into the scheme, too, becoming vital elements of the design. Neutrals relieve the color, letting the graphics speak emphatically for themselves and imparting a feeling of quiet intimacy to the carpeted dining niche (*near right*). Space flows easily, both in fact and in feeling. This kitchen is roomy (24 by 28 feet) and space-enlarging tricks such as leaving air over the cooktops, instead of filling in cabinets, open it up even more. Vistas unfold from each of its angles. Californian in outlook, it is open, bold, unhesitating.

a kitchen with a feeling for space shouts with exuberant color



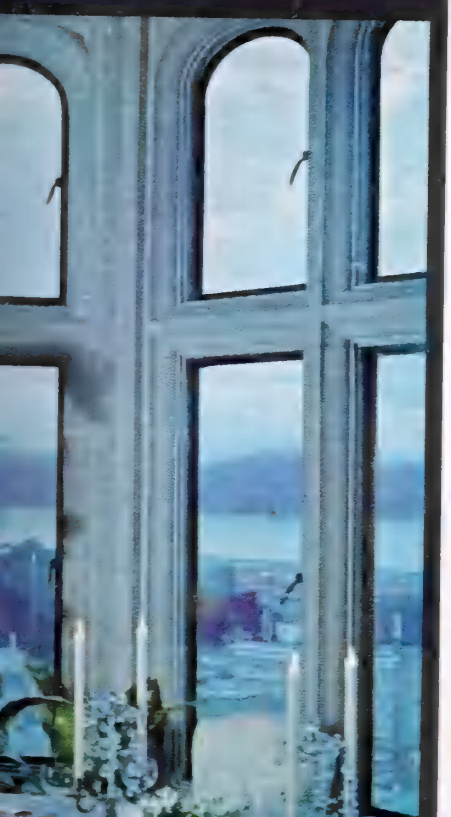
view from the table

Whether by the Golden Gate or in an intimate garden, Californians set their tables with scenic splendor











Lure of the sea in Laguna Beach: With the sun at hand and the surf below, Remy Chatain sets a tantalizing buffet on his deck overlooking the Pacific (*upper left*). Inspired by the sea: shell plates, a centerpiece of shells and hibiscus, plus the edibles. California lobster and a salad in, of course, an enormous shell.

A bit of Mexico in Los Angeles: In the shade of a rare Macadamia nut tree, Mr. and Mrs. Thomas Inch dine on a cool stone terrace (*far left below*) in their Mexican home, shown on pages 48 to 55. The Inches found the high-back leather chairs in Mexico as well as the huge stone pillars from an abandoned nunnery. On the table, a centerpiece of ivy.

Sheltered garden in Bel Air: Surrounded by lush greenery (*left center*), Mr. and Mrs. Lewis Douglas Jr. entertain small groups in an open gazebo as lacy as any Victorian petticoat that ever sailed around the Horn on a Frisco clipper.

Trace of Spain in Pacific Heights: In the bay window of his living room (*left*), Jose Cebrian often sets a small table for six. On the table, a reflection of his Spanish heritage, an old and extraordinarily beautiful white-on-white embroidered cloth and fine, gleaming silver.

View of the Bay in San Francisco: After dinner in the formal dining room, guests at this Telegraph Hill house move out onto the glass-enclosed roof deck (*upper right*) for a dessert of fruit, cheese and the best of California's vineyards. Outside, dramatic streamers of swift-moving fog, ships leaving for the Orient, a spectacular view of the Golden Gate Bridge.

Editors: MAGGI MILLER, SETON LINDSAY









Styles in dining influenced by varying moods, varying cultures

Boating life in Belvedere Cove: For hearty outdoor dining, Mr. and Mrs. Robert Temby like the classic checked cloth on their fresh-air deck overlooking boats moored at the San Francisco Yacht Club (*above left*). The California-classic menu: cold cracked crab, sourdough bread, green salad and dry white wine.

Oriental serenity in Malibu: The calm of the Far East is reflected in the Oriental trellising over the patio of Mr. and Mrs. Jerome Ohrbach's beach house (*top right*). But, typically California, a lemon centerpiece and yellow ceramic dishes.

An engaging alcove in Encino: The next best thing to dining outside is in an alcove baved with windows in-set with colored glass (*center right*). Mr. and Mrs. Henry Sharp's table is equally colorful and casual amid the greenery and Victorian wicker.

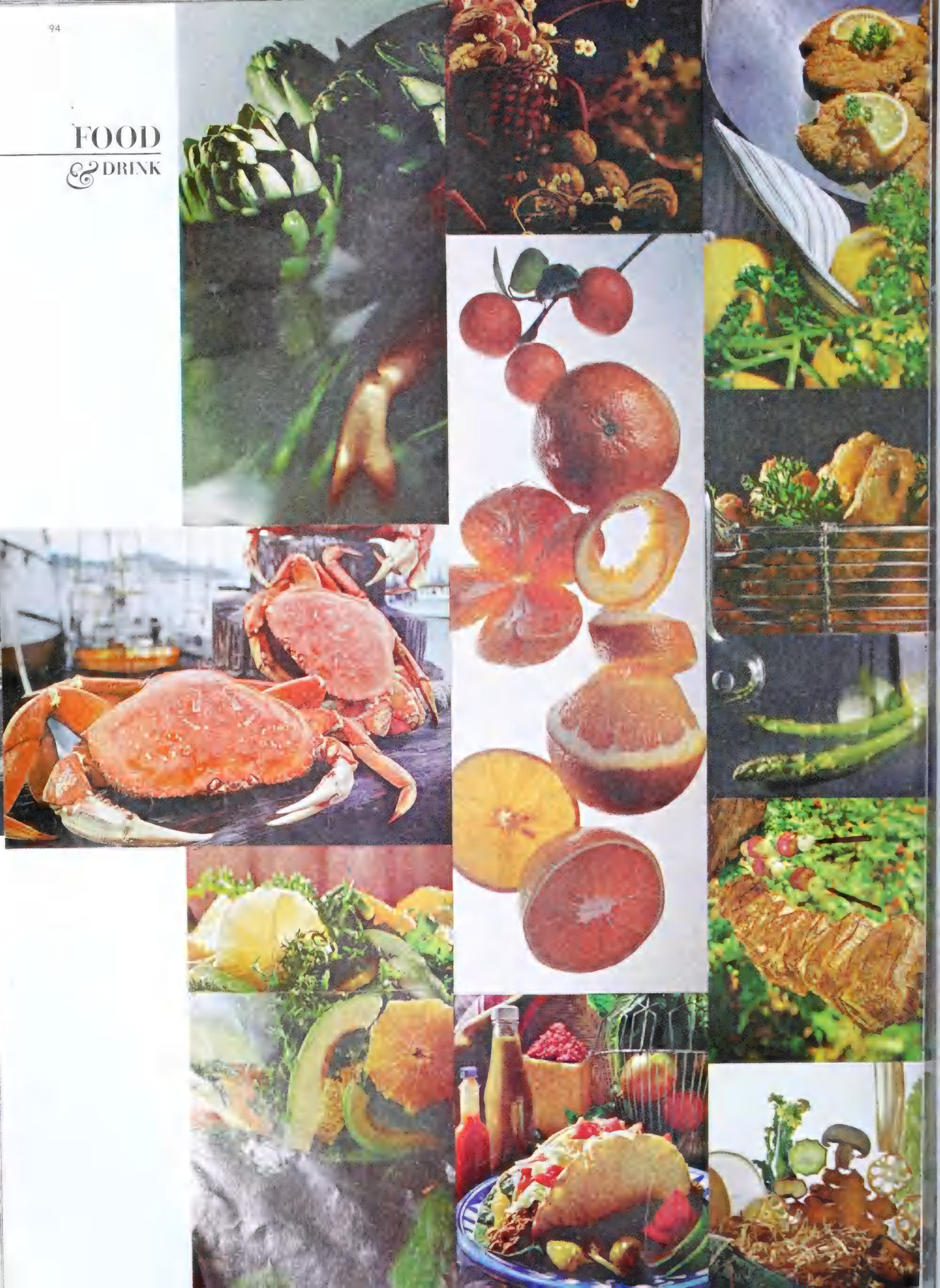
Ocean scene in Laguna Beach: Hot pinks and oranges bring out the special flavor of Mexican food at Robert B. Benner's sunshine-filled beach house (*near right*), with cool Pacific breezes to calm it all down.

Lunch by the pool in Bel Air: Mr. and Mrs. Arthur Julian like to bring out a wavy malachite linen cloth for lunch beside their shimmering pool (*far right*). The food: artichokes vinaigrette, a favorite, is imaginatively set on special plates.

TABLE SETTINGS AND ACCESSORIES AT THE CHATAIN, OHRBACH, BENNER & JULIAN HOMES DESIGNED BY J. R. MATHIEU. PHOTOGRAPHS, LEFT, FRED LYON; RIGHT CENTER, ELYSE LEWIN; OTHERS, RICHARD GROSS. PRODUCT INFORMATION, PAGE 154.



FOOD & DRINK



California cuisine in a capsule

Superb native foods and varied foreign influences combine to produce a delicious mélange with its own, very definite flavor

By HELEN McCULLY ☐ Cooking in California is so all-encompassing that it is almost a cuisine in itself. Say Massachusetts and you think of cod; say Maine and lobsters come to mind. But say California and you find there is no specific association. The influx of Mexicans, Chinese, Italians, Germans, Japanese and—after the Gold Rush—the French chefs and the vast number of Americans who have migrated from other parts of the country all have made an impact in the kitchens of the Golden State. Wisely, California cooks (professional and nonprofessional) have utilized the superb reservoir of native foods, and the end result is a delicious mélange with its own very definite flavor. Read on and discover with House Beautiful the pleasure of cooking à la California.

Philip Brown's Shrimp Balls

This is a flawless hors d'oeuvre conceived by a Californian who is one of the most knowledgeable people writing about food today.

1½ pounds green shrimp, thawed
1 cup (6-ounce can) water chestnuts, minced
1 teaspoon salt
1 clove garlic, peeled and put through a press
Cornstarch
1 egg
¼ cup finely minced green onions (scallions)

Shell and devein the shrimp. Put through a meat grinder, using the finest blade. Thoroughly mix shrimp, chestnuts, salt, garlic, 2 teaspoons of cornstarch, the egg and onions. Chill. When firm, shape into balls about the size of a walnut and roll in cornstarch. Sauté in heated peanut or vegetable oil until golden all over. Serve at once. How many does it serve? How many will each person eat?

Mexican Seviche

Seviche or *ceviche*, as it is often spelled, came the long way around to California, from Polynesia via Mexico (we quote the authoritative *Complete Book of Mexican Cooking* by Elizabeth L. Ortiz). The versions of this recipe are numerous, and almost any fish can be used, from fillet of sole to mackerel to pompano to scallops. Traditionally, limes were used to "cook" the fish, but lemons are equally effective.

1 pound sole, mackerel or pompano fillets (if frozen, thawed), cut into small squares
Juice of 6 lemons*
2 medium-ripe tomatoes, peeled, seeded and chopped fine
1 small onion, peeled and minced
2 hot green peppers, minced, or several dashes of Tabasco
¼ cup olive oil
1 tablespoon vinegar
Small handful parsley sprigs, minced
¼ teaspoon oregano
Salt
Freshly ground pepper
Green olives

Place fish in a polyethylene bag and add lemon juice. Squeeze out the air and tie securely. Place in a pan or bowl, in case the bag leaks, and refrigerate overnight. Turn whenever you think of it so the fish is well marinated.

The following day, drain off the juice and set aside. Arrange the fish in a serving dish. Combine all remaining ingredients except the olives, with salt and pepper to taste. Add the reserved lemon juice. Pour over the fish and toss gently, taking care not to break the pieces. Refrigerate until serving time, then garnish with the olives.

Serves six. Especially delicious in hot weather.

* Boil the lemons a couple of minutes and you'll get more juice.

Cioppino

A seafood stew (fish and shellfish, especially crab). Cioppino is a San Francisco creation and not, as many think, of Italian origin. In fact, the name is not Italian and is not directly translatable. For that matter, even its origin is dubious, but a plausible theory is that it is an Italianization of the English word "chop," with the "ino" suffix being the Italian diminutive. Thus "cioppino" means "little chopped-up pieces." Variations of the recipe are almost endless. *(Continued on page 101)*



FOOD & DRINK

california's wines: their time is now

a rapidly maturing American taste demands more and better wine at every level. Fortunately, the vineyards are ready.









RICHARD GROSS

By GUY HENLE □ Monmouth can hardly be distinguished from dozens of other small Illinois towns that dot the flat, windswept Midwest. The out-of-date sign at the town line says "Population, 10,100." Ask for the best restaurant in town, and you'll probably be directed to Meling's. Meling's offers a choice of 18 dinner entrees, which shouldn't surprise you, but they also offer well over 18 wines, which should.

"When we opened here seven years ago," says Clarence Meling, "we didn't have any wines, but people kept asking for them and we had to put them in. Now we sell four or five times what we did when we started."

Nearly all of Meling's wines are from California, which is not so much a tribute to national pride as to the wine industry of the West, which is producing wines Americans like and can understand—honest, well-balanced, palatable wines that are, for the most part, free from the mumbo-jumbo of the wine world, which has scared off Americans for years. Three of every four bottles of wine drunk in America today are produced in California.

Unlike the success of many products in America, the new popularity of wines hardly seems to be the result of a gigantic promotion campaign. Wine has been with us for many years, 38 since the repeal of Prohibition alone. Explain it as you will—exposure to wine in travel, the growth of gourmet cooking, the interest of young adults—the impetus seems to have come from the buyer, not the seller.

California offers wines in every category. But the new enthusiasm is centered mainly on the finer table wines made for traditional drinking —with meals. (The so-called "pop"

Recently developed vineyards in the Paicines Mountains south of San Francisco symbolize the tremendous growth of the wine industry in California. The jug wines shown at far left include two varietals (Grenache Rosé and Zinfandel) as well as three generics (Chablis, Sauterne and Mountain Red Burgundy). The varietals, center, are sold in the bottle shapes traditionally associated with the style of wine each resembles. Seven are seen here (Gamay Beaujolais, Semillon, Johannisberg Riesling, Cabernet Sauvignon, Sauvignon Blanc, Pinot Noir and Pinot Chardonnay), plus one proprietary wine (Emerald Dry). For laying down, the experts' choice among the varietals, near left, are Pinot Noir and Cabernet Sauvignon among the reds and Pinot Chardonnay of the whites. Photographed in the wine cellar of Mr. & Mrs. Freddie Fields.

wines, the flavored confections that are bought and consumed like soft drinks, are a totally separate phenomenon—more of this later.)

To understand the nature of the French wine world requires a surprisingly complex knowledge of geography, but with California wines no such education is necessary. There are three broad classifications of table wines that, once learned, allow a novice to read labels with a pleasant degree of confidence.

1. Generic wines. Usually blended from several varieties of grapes, these wines have only the most general taste characteristics of the wine type for which they are named, such as Burgundy, Chablis, Claret, etc. They are rarely vintage-labeled (that is, with the year of production stated on the bottle). They are less expensive and often produced in half-gallon and gallon containers as well as the usual fifth. The price ranges widely here, from about $1 a gallon for Gallo's Hearty Burgundy to $6, for a gallon of Louis Martini's Mountain Red Wine. But in the opinion of experts, the general quality of the wines is far superior to the everyday *vins ordinaires* the average Frenchman drinks. These generic wines are blended by each maker to his own specific taste, and when you find one you like, you'll be able to buy it again, knowing exactly what to expect.

2. Varietal wines. In this group are the better (and the best) California wines. Each wine is named after the grape variety that supplies the "informing" taste. (By law, a named varietal must have been made from at least 51 percent of that grape variety, but in practice the percentage is often far greater.) In establishing the varietal system, California has begun to break away from its misuse of European classifications. The success of this program has only recently been realized, for the California varietals are now being judged on their own merits, without specific comparison to the tastes of the European wines they may resemble. Indeed, so successful has the varietal labeling been that French producers occasionally adopt it for wines to be shipped to this country.

There are, perhaps, some 20 varietals commonly made, but the names of the important ones are quickly learned. Of the reds, Cabernet Sauvignon and Pinot Noir are considered the best; Pinot Chardonnay and Johannisberg Riesling lead the whites. (For a complete chart of the varietals, see page 148.) The quality range of the varietals is wide, not only because the grape varieties themselves produce vastly different wines but also because the skill and patience of a producer can turn an indifferent variety into an interesting wine—and a fine variety into a near-great wine. Many varietals—in fact, most of the finer ones—are vintage-labeled, and year-to-year comparisons reveal, at least to experienced wine-tasters, that the California growing conditions are not quite as uniform as they are sometimes reputed to be. Except for specially aged and bottled wines, the varietals cost between $2 and $3.50 for a fifth, roughly equal to the regional and lesser wines from France. But unless you know how to pick and choose your way among the regions and shippers of France, you'll find the California varietals more consistently of good quality.

3. Proprietary wines. These are wines developed by individual producers to appeal to broad general tastes. They are given a producer's own brand name without reference to wine type or grape variety. This, too, is an effort to escape the traditional wine classifications and to offer a wine that will be judged on its own merit. The Paul Masson Vineyards is perhaps the leader in this category, having just added Baroque (a Burgundy type) to Emerald Dry (a German-style white) and others. Christian Brothers' Chateau La Salle (a Sauterne type) is another example of a proprietary wine. Since these wines are intended to have a broad appeal, their prices are moderate.

The making of fine wine begins with the land, and on a recent trip to visit the California vineyards for House Beautiful, I found that climate was always the first word mentioned. The conditions for the growing of grapes are so ideal in California that they astound visitors from Europe, where vineyards are scratched into unfriendly soil and owners pray for the right combinations of sun and rain, warmth and cold.

Having the right climate is one thing; knowing what to grow in it is another. Every grape variety has its own requirements. The Napa Valley has always been considered one of the fine growing districts in California, particularly for the robust reds. But even Napa has seen great changes in the last 10 years. As a result of test plantings supervised by the Department of Viticulture of the University of California at Davis, new sections of the valley, previously thought to be inhospitable to the finer vines, have been opened up for cultivation.

For example, Andre Tchelistcheff, winemaking wizard of Beaulieu Vineyards in Napa, explained how his company is consolidating different varieties into the specific micro-climates best for each one, the climax of a 30-year program. Referring to Cabernet Sauvignon, the grape variety most experts consider California's finest, Tchelistcheff said: "Cabernet can be a great wine if it has the smell of Rutherford dust." (Rutherford is one of Napa's small towns.) Beaulieu's competitors might not agree on this point, but it does indicate the importance of climate as a consideration.

The problem of finding new vineyard areas to increase production of the finer varietals is a serious one because the older vineyards are being engulfed by suburban developments. Great sections of the Salinas Valley, formerly the "salad bowl" of the country, are now heavy-producing vineyards supplying Almadén, Paul Masson and others with a wide range of grape varieties. These areas, too, were pinpointed by the climate studies directed by the University.

Since the finest wines are produced from grapes now grown in the cooler areas, there is a limit on the possible growing regions. But looking to the long-range future, Dr. Harold Berg of the University commented: "The answer to the problem is to develop grapes that will produce fine wine in the hot areas." Whether the scientists can do what others have not done remains to be seen.

Of course, one way to increase the production of wine is to increase the

(Continued on page 148)



The "pop" wines. Flavored with citrus, apples, tropical fruits—even cola—these wines are designed to be drunk simply for refreshment. They come in small (or oversize) screw-top bottles.



Explaining the meanings of 'papillote'
By Jacques Pépin

THE HOUSE BEAUTIFUL CHEF

en you see *papillote* on a menu in a French restaurant, you can ly assume that it means an envelope of parchment paper, usually using a veal chop or sometimes a fillet of fish. The paper is cut in shape of a heart and the meat or fish placed in the center. Then it losed and baked in the oven. When the *papillote* is folded correctly is, in a sense, sealed so that none of the steam or aroma can escape he *papillote* should inflate and the top of the meat or fish take on a brown color. It is served directly on the plate and the guest opens imself.

apillote also has two other meanings. In the French kitchen, it ns a frill, delicate paper lace, rolled into a "hat" and used to rn the bone of a lamb chop or a ham. Its *raison d'être* is strictly hetic. It can also mean a Christmas bonbon rolled in a piece of er, then decorated with a drawing and inscribed with a motto, the le wrapped in a colorful paper with frills at both ends. (The fourth *illote*, neither aesthetic nor edible, is a little piece of paper used by e women to set their hair.)

Vith these photographs to guide you, you can learn to make your *papillote* for baking and to make the frill used for garnishing.

n make a paper frill, first cut a long rectangle of baking parchment, approximately 25 inches long and five inches wide. Fold lengthwise. Along the folded side, cut strips a quarter of an inch apart, down to half the width of the paper.



nfold the paper and lay it flat on the table. Now, fold the paper the opposite way, that is, with the inside on the outside. Secure the two ends with a staple or a piece of cellophane tape.





Roll the paper up on a pencil or on the end of your finger. Secure with cellophane tape or a little dab of glue. Purists, such as chefs, would glue it with flour mixed with water, a nice trick to know if you haven't any glue handy. Actually, in my time in France, chefs would not have allowed you to use anything except edible ingredients to hold the frill together. Frills can, of course, be purchased ready-made in some shops, but they are much prettier when you make them yourself —and they're fun to make, too. [Continued]





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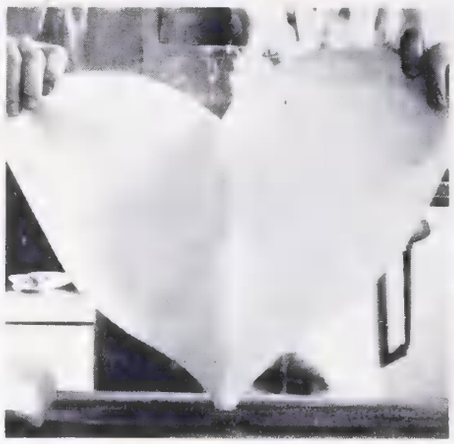
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CHEF

Continued



To cook *en papillote*, start by cutting a rectangular piece of baking parchment. Fold it in two so that it makes a square of at least 12 by 12 inches. Still folded, cut close to the side of the square as along an imaginary line that resembles a question mark. Unfolded, the paper is then in the shape of a heart.

Place your meat or fish in the *papillote*. If it is veal, it should be sautéed until partially cooked, then arranged with mushrooms, seasonings, ham or other garnishes, according to the recipe you are using.





Fold the paper over the meat and close it by folding the edge into itself very tightly—somewhat like pleating. Secure the end by folding it on itself several times or using a paper clip. **Bake in** a preheated 350° oven approximately 20 minutes. The paper should blow up like a balloon. Serve immediately, because *papillotes* deflate in a matter of seconds. When properly cooked the meat or fish is moist and delicious and retains all the lovely aroma of its garnish.



ALIFORNIA CUISINE

ontinued from page 95

½ pounds raw sea bass or other firm-fleshed fish
pound shrimp, thawed
2 medium-size clams or mussels, steamed*
4 pound dried mushrooms
Dungeness crab or lobster**
½ cup olive oil
or 4 tomatoes, peeled, seeded and coarsely chopped
green pepper seeded and chopped
large onion, peeled and chopped
cloves garlic, peeled and minced
landful parsley sprigs, minced
⅓ cup tomato purée
cups dry red wine
alt
reshly ground pepper

ut the raw fish into serving ieces; shell the shrimp, leaving ils intact; thoroughly scrub lams or mussels, then steam* ntil they open. Set aside, reserv- ng the liquid; soak mushrooms cold water; clean crab or lob- er and cut into pieces.

Heat the olive oil in a large, eavy kettle. When hot, add all ie vegetables and cook for three r four minutes over moderate eat. Then add the tomato urée, wine and the juices from ie mussels or clams. Add salt nd pepper to taste. Bring to a oil, then reduce heat and sim- ner 30 minutes. Then add the ut-up fish, shrimp and crab or bster. Cook until the fish flakes asily with a fork (a matter of inutes). Serve with plenty of ood dry red wine and garlic read.

*To steam mussels or clams, lace in a kettle with half an ch of salted water. Cover tight- and steam only until the mus- ls or clams open—about six inutes. Discard any that do not pen.

**To prepare crab: Pull up ie tail and, using it as a lever, ry off the back shell and lift ut eyes. Rinse out crab under nning water and fish out the ngs. Pull off the legs and pull ody (the center part) out of ell. Crack legs and claws and it the big chunk of meat into ve or six pieces. To prepare lob- er: pull off claws, turn lobster its back and split in two with heavy sharp knife. Remove sac the stomach) between eyes and testinal vein. Using heavy oultry scissors, cut the body into eces. Crack the claws.

he Dungeness Crab

his big fellow, indigenous to e Pacific coast, is five or six mes the size of the blue crab found along the Atlantic coast and, obviously, yields far more meat. Connoisseurs generally agree that the Dungeness has the finest tasting crab meat in the world. The cooked meat from both the body, which is white, and the legs, reddish, is available frozen. But in season, January and February, such fine fish shops as New York's Pisacane import the whole, cooked fresh crab.

*Crab Legs Palace Court**

This famous recipe from San Francisco's Sheraton Palace Hotel, one of the world's great hostelries, depends largely on the availability of crab legs.

Fill large cooked artichokes with mixed freshly cooked vegetables (green beans, peas, cauliflower, asparagus tips) bound together with mayonnaise. Arrange shredded lettuce on salad plates with a slice of tomato in the center and sprinkle with chopped hard-cooked egg. Place filled artichoke hearts on the tomato slice and surround with half a dozen crab legs in a symmetrical pattern. Sprinkle more chopped egg around the base and top with Thousand Island Dressing. Garnish with strips of green pepper and pimientos.

*Adapted from the recipe in *Shrimp and other Shellfish Recipes* by Helen Evans and Philip S. Brown (Ward Ritchie Press).

Crab Louis

The identity of the mysterious Louis who gave his name to this recipe seems to be lost in culinary antiquity. Obviously, it stems from the West Coast and it's possible it originated at Solari's in San Francisco about 1914. Whatever, it is a lovely salad, no matter what version you use. Ideally it is made with Dungeness crab, but meat from the blue crab is not to be scoffed at.

To make Crab Louis for four, mix together 2 cups homemade mayonnaise, ½ cup finely chopped green onions (scallions), ½ cup seeded, minced sweet green pepper, ½ cup chili sauce, a handful of minced parsley sprigs, a soupçon of cayenne pepper, salt and lemon juice to taste. Fold in ½ cup heavy cream, whipped.

To present, arrange crab meat on a bed of lettuce on individual salad plates. Coat with Louis Dressing and garnish with crab legs (if available), ripe tomato slices and sliced hard-cooked eggs.

Green Goddess Dressing

This has had many imitations since it was created at San Francisco's Sheraton Palace Hotel to honor George Arliss when he opened in William Archer's play, *The Green Goddess.*

8 to 10 anchovy fillets, well-drained and minced
1 green onion, minced
Handful of parsley, minced
8 to 10 leaves fresh tarragon, minced or 2 teaspoons, dried
3 cups homemade mayonnaise
¼ cup tarragon vinegar
¼ cup minced chives

Thoroughly mix together all ingredients, then refrigerate. Before serving, rub the salad bowl with a cut clove of garlic, then discard. Serve with iceberg lettuce or romaine.

Roast Lamb with Ripe Olives

1 6-pound leg of lamb
12 cloves garlic, peeled
1 bottle dry white wine
2 cups (2 8-ounce cans) pitted olives, well-drained

Place the lamb in an open roasting pan. Jab in numerous places with a long metal skewer or ice pick so the juices from the meat can mingle with the sauce. Add garlic cloves and wine to the pan. Place in a preheated 350° oven and roast, basting frequently with the wine-garlic mixture, for about an hour or until a meat thermometer registers 120° for pink or about 140° for well done. Lift the roast to a heated platter and keep warm.

The sauce should be slightly thick. By some culinary magic the wine and garlic "marry" to a delicious consistency. If it doesn't have quite enough body, place the pan over a high heat and reduce quickly. Add the drained olives; bring to a boil only to heat the olives. Pour into a heated sauceboat to serve.

Serve with roasted potatoes and buttered green beans.

Roast Duck with Orange Sauce

2 5- to 6-pound ready-to-cook ducks, thawed if frozen
Salt
4 navel oranges
1⅓ cups white port wine
3 medium or 2 large onions, peeled, sliced and separated into rings
Freshly ground pepper
1½ tablespoons sugar
Juice ½ lemon
⅔ cup canned condensed chicken broth

Dry the inside of the ducks with paper towels and pull out any surplus fat. (Freeze the livers to use in a paté and discard the gizzards and neck). Rub cavities with salt. Set aside.

Peel three of the oranges and cut off all the white inner skin. Tuck peeled skin into duck cavities. Skewer openings and tie legs. Squeeze fourth orange and add that skin, [Continued]

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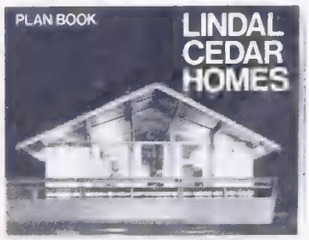
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CALIFORNIA CUISINE

Continued

too, to the ducks. Set juice aside. Slice each peeled orange into five slices. Place in a bowl: add ⅔ cup of the port. Set aside.

Tuck the wing tips under the back and pierce the ducks around the thighs, back and lower breast with a kitchen fork so superfluous fat can run out during roasting. Scatter onion rings over the bottom of a large roasting pan, place ducks on top and rub skins with salt and pepper. Roast in a preheated 450° oven for 50 to 60 minutes. To test for doneness, pierce legs or thighs with a kitchen fork. Juices should run clear. If not, roast a little longer but do not overcook.

Note: Roasting at this high temperature all the way through gives a delicious crisp skin.

While ducks are roasting, combine sugar and lemon juice in a large, heavy saucepan. Stirring constantly with a wooden spatula, cook over moderate heat until the mixture begins to caramelize and turns brown. Take off the heat and add orange juice. Bring to a boil over high heat and reduce until there is about ⅓ cup left. Set aside. When ducks are cooked, remove strings and skewers and place on a heated serving platter. Keep warm.

Strain the fat from the pan into a large bowl. Add a couple of trays of ice cubes and let the fat congeal around them, then discard. Pour the remaining sauce back into the roasting pan, and add the wine from the oranges, the caramelized mixture, the remaining wine and orange juice and the chicken broth. Place over a high heat (you'll probably need two burners) and stir in all the encrustations. Reduce over a high heat to about 2 cups. Add the orange slices and salt to taste. Pour into a heated serving bowl.

Tuck a bouquet of parsley into the tail of each duck and serve to six with parsley rice and a nice, big green salad.

Caesar's Salad

Caesar's Salad was, we are told, a happy accident and happy it proved to be. About 45 years ago, a throng of American tourists descended one Sunday on Caesar's Palace in Tijuana, Mexico, and, in a sense, found the cupboard bare. But *Patron* Caesar Cardini did have romaine, eggs, a wheel of Italian cheese and some lemons. Being a resourceful, talented restaurateur, he made the best of what was available—and the best proved to be this world-famous salad that in 1951 earned him an award from the International Society of Epicures in Paris for "The greatest recipe contribution of the United States in 50 years."

3 medium heads romaine lettuce
1 teaspoon salt
Freshly ground pepper
1 tablespoon Worcestershire sauce
1 egg
Juice 1 lemon*
2 tablespoons wine vinegar
1 cup croutons**
½ cup plus 2 tablespoons garlic-flavored olive or vegetable oil
6 to 8 tablespoons freshly grated Parmesan cheese

Place the torn romaine in a large salad bowl. Sprinkle salt, pepper and Worcestershire over all. Add the egg, lemon juice, vinegar and croutons. Toss lightly to mix very well. Add the oil and toss again. Sprinkle with the cheese and toss a third time. Taste for seasoning and serve immediately to four and possibly six.

*Boil the lemon a couple of minutes to get more juice.

***To make croutons:* Take firm white bread, cut into small cubes and toast in a preheated 350° oven until golden, or buy plain, unflavored croutons.

Huevos Rancheros (Eggs, Ranch Style)

3 tablespoons olive oil
1 large white onion, peeled and sliced
1 sweet green pepper, seeded and sliced
3 tablespoons all-purpose flour
1 can (1-pound, 11-ounce size) tomatoes
Salt
Chili powder
Oregano
12 eggs
Jack or Tillamook cheese: cut pieces 2 by 1 by ¼ inches
Pitted ripe olives, sliced

Heat the olive oil in a large heavy skillet. Add onion and pepper and ½ cup water. Cook over moderate heat until the water has boiled away and vegetables are limp. If necessary, add more water. Stir in the flour until smooth and cook, stirring, two to three minutes. Add the tomatoes and mix well. Season to taste with salt, chili powder and a good pinch of oregano. Continue to cook until the sauce is thick. Pour into a flat baking dish large enough to accommodate eggs. (This can be prepared to this point and set aside, sealed with Saran. If you do, the sauce should be reheated in a 325° oven before adding the eggs.)

Make 12 depressions in the sauce with a large spoon and break an egg into each one. Arrange the slices of cheese between the eggs and scatter sliced olives in and around.

Place the dish in a preheated 325° oven and bake until the eggs are set—a matter of minutes. Serves about six.

This is great with sourdough bread or other sturdy breads and a good green salad for a late-morning breakfast, lunch or Sunday night supper.

Cream of Almond Soup

1 cup (1 4-ounce can) blanched almonds
2 10½-ounce cans condensed chicken broth or the equivalent amount of homemade
2 or 3 stalks parsley
Good pinch thyme
1 rib celery, coarsely chopped
½ small onion, peeled and coarsely chopped
2 tablespoons butter
2 tablespoons flour
2 cups light cream, heated
Salt
Toasted slivered almonds

Grate almonds very fine in the blender. Combine with chicken broth in a large heavy saucepan. Tie the parsley, thyme, celery and onion in a little cheesecloth bag and add to the pan. Bring to a boil, reduce heat to simmer and cook for 30 minutes. Lift the bag of herbs from the soup and discard.

In another pan, melt the butter, then stir in the flour. Cook over moderate heat, stirring constantly, two or three minutes. Do not let the *roux* brown. Add the hot cream and beat vigorously with a wire whisk until smooth. Stir into the first saucepan and bring to a boil. Do not cook further. Taste. You may need salt.

Serve in heated soup bowls or plates with a garnish of toasted slivered almonds. This will serve four to five people.

Philip Brown's Chili Cheese Corn Bread

This fascinating bread—which Californians serve at barbecues—had to come from California.

3 ears fresh corn
1 cup yellow corn meal
1½ teaspoon salt
3 teaspoons baking soda
1 cup commercial sour cream
½ cup (1 stick) butter plus 2 tablespoons, melted
2 eggs, well beaten
¼ pound Jack cheese, cut into ¼-inch cubes
1 4-ounce can peeled green chilies, seeds washed out, chopped

Scrape corn off the cobs, then mix with all remaining ingredients. Pour into a well-buttered 9-inch-square baking dish and bake in a preheated 350° oven for one hour. Cut into squares and serve hot from the pan to six or, perhaps, more.

ñuelos

ñuelos means "fritter" and, as ilip Brown has written, "They e crisp, wonderful deep-fried okies' that it is almost impos-le to stop eating." Lucky Los ngelenos can buy them already ade, but they are not at all dif-ult to make.

½ cups all-purpose flour
teaspoon salt
½ teaspoons baking powder
tablespoons lard or shortening
egg
e water
getable oil
nnamon sugar

t flour, salt and baking powder gether into a deep bowl. With pastry blender or two forks, rk lard or shortening into the xture until mealy. Make a well the center, add the whole egg d mix it in thoroughly with a rk. Add 2 or 3 tablespoons of water, working it in until all ur is incorporated. Dough ould be stiff.

Divide the dough into thirds d roll paper-thin on a lightly ured pastry cloth with floured n. Cut into squares, diamonds any shape with a sharp knife. Drop a few at a time into the heated to 400° and deep fry til puffed and golden brown. ain on paper towels. Sprinkle th a mixture of sugar and cin-mon (allow 2 tablespoons nnamon to 1 cup sugar) or gar and ground cloves. Serve you would any cookie.

ilip Brown's alnut-Sour Cream Torte

ing *buñuelos* as a base, this a spectacular dessert. *Buñuelos* this purpose must be made circles about six inches in ameter. Cut the dough into ght equal parts. Roll each part per-thin. Place in the bottom the basket of a deep-fat fryer is helps control shape). Fry e at a time, turning once with fork, until golden and puffed. ain on paper towels: sprinkle th a mixture of sugar and nnamon. *To make the filling:* ate 1½ cups walnuts in a nder until very fine. Mix with up sifted confectioners' sugar, ups of commercial sour cream, pinch of salt and 1 teaspoon vanilla.

To finish, place one *buñuelo* the center of a serving plate d spread with a thin layer of filling. Repeat layer after er, finishing with a *buñuelo*. frigerate two to three hours. rves about six. Best served the y it is made.

esh Grapefruit in Syrup

grapefruits (or oranges)
up sugar

Using a vegetable peeler, cut the rind off two grapefruits in long, very thin pieces, taking care not to pick up any of the white skin. With a small knife, cut the rind into long slivers. Combine in a saucepan with the sugar and ½ cup water. Bring to a boil slowly. Cook over moderate heat for about eight minutes or until the syrup is about as thick as corn syrup. Remove from heat.

Meanwhile, section all the grapefruits and place in a bowl. Pour the hot syrup over the grapefruit and refrigerate.

Tacos

In American terms, a taco is a sort-of sandwich, but in Mexico a sandwich is, in fact, a *torta*. Whatever, to make tacos California-style, the tortillas can be fried in butter or oil or left unfried, then stuffed and folded in half, usually fastened with a toothpick. Tortillas (a Mexican bread) are available nationally canned, and fresh, or frozen in the West.

The variations on the stuffings are almost endless and to a large extent depend on who is making them. One favorite is to mix diced cooked chicken, lamb, pork or other meat with the sauce that accompanies Enchiladas (see below) or do the same with any chili-flavored sauce. Some of the sauce may be spooned over the tacos before they are served. Another variation is to spread the tortillas with diced avocado, minced onions and, if you like, Fried Beans (page 104). A third version calls for chopped hard-cooked eggs, chorizo sausage and chopped onion, and a fourth is made with fried beans and grated Monterey Jack cheese. Garnishes for tacos include lettuce, avocado, radishes and ripe olives, and they are frequently served with fried beans on the side.

Tortillas are often made into traditional sandwiches—one on top of each other with a filling between. They are still called tacos.

Enchiladas Sauce

2 tablespoons olive oil
½ small onion, peeled and minced
1 clove garlic, peeled and crushed
2 teaspoons chili powder
1 cup tomato purée
½ can chicken or beef broth
Salt
Cumin
Grated Monterey Jack cheese

Heat the olive oil. Add minced onion and crushed garlic. Sauté until soft. Discard garlic and add chili powder, tomato purée and stock. Cook for five minutes or so. Season [Continued]



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CALIFORNIA CUISINE

Continued

with salt and cumin. Stir in a good spoonful of grated cheese and serve extra cheese on the side.

*Frijoles Refritos**
(Fried Beans)

This is another Mexican peasant dish Californians have taken to their hearts. It is customarily served with *Coachella Albondigos*, which simply means meat balls Spanish-style.

2 cups pinto, black or red kidney beans
2 onions, peeled and finely chopped
2 cloves garlic, peeled and chopped
1 bay leaf
3 tablespoons lard or vegetable oil
Salt
Freshly ground pepper
1 tomato, peeled, seeded and chopped

Wash the beans (Mexican cooks do not soak them) and place in a saucepan with enough cold water to cover. Add half the chopped onion, half the chopped garlic and the bay leaf. Cover. Bring to a boil, reduce heat to simmer and cook until the beans begin to wrinkle. Add more boiling water as it boils away. Then add 1 tablespoon of lard or oil. Continue cooking until the beans are soft. The time varies, depending on the age of the beans. When soft, stir in salt and pepper to taste. Then simmer another 30 minutes, but do not add any more water. There should be very little liquid when the beans are done.

Heat the remaining lard in a skillet. When hot, add the remaining onion, garlic and ½ cup water. Cook until vegetables are limp and the water has boiled away. If necessary, add more water. Add the tomato and cook another two minutes. Take off heat, add the beans and mash until smooth, making a fairly heavy paste. Return to a very low heat and stir until all remaining liquid has evaporated and the beans are piping hot. The beans can be served at this point and will serve six.

To fry: Heat 2 tablespoons of lard in a large skillet. Add the beans, tablespoon by tablespoon and mash, over low heat, adding lard from time to time until the beans are creamy and have formed a heavy, quite dry paste. Although not traditional, Californians serve *Frijoles Refritos* with sour cream.

*Adapted from a recipe in *The Complete Book of Mexican Cooking* by Elizabeth Ortiz (Evans).

Barbecuing in California

It seems logical for Californians to have taken up barbecuing with enthusiasm, because they have everything going for them—climate, food and a certain *élan* that seems to be indigenous. Whether the word barbecue stems from the French *barbe à queue* (from snout to tail) or the Spanish *barbacoa* (the wooden framework on which meat or fish was dried or roasted) is of little matter. It is now part of the American scene.

The proper way to barbecue is a matter of opinion and there is probably no one more opinionated than the man who mans the barbecue (the ladies, we note, gladly relinquish this culinary work to the man of the house). Barbecue has come to mean meat, fish or fowl cooked over an open fire—rarely a whole animal, as in the old days—and a barbecue can be anything from a Chinese wok with glowing coals to an elaborate engineered job with electrical spit. Charcoal is the usual fuel but wood such as oak or that from fruit or nut trees (these add flavor to the food) is sometimes used.

The bastes are an all-essential ingredient and here, too, there is often disagreement. The list is vast and we give you here just one that to our inexperienced taste buds seems superior.

Rancheros Sauce

1 can (4-ounce size) whole roasted, peeled chilies
1 large onion, finely chopped
2 tablespoons butter
½ cup coarsely grated sharp Cheddar cheese
½ cup commercial sour cream
Grated rind ½ lemon
Juice of ½ lemon, strained
Salt
Freshly ground pepper

Rinse chilies in cold running water to remove seeds. Shred in thin strips with fingers or cut with knife. Slowly sauté onion in butter until very soft but not brown. Add chilies and sauté a few moments longer. Stir in cheese quickly, back and forth. As cheese begins to melt, stir in sour cream, lemon rind and juice. Heat just until warm: taste for salt and pepper. Serve immediately.

This is excellent as an accompaniment to scrambled or fried eggs, steak, broiled hamburger or sautéed liver. Serve with a basket of warm tortillas.

*Charcoal-Broiled Shrimp**

Choose the big shrimp that weigh about 10 or 12 to a pound. Wash under running water but do not shell. Split each shrimp up the back with sharp-pointed scissors

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nd devein. For each pound of rimp, mix together ⅓ cup each f oil, sherry and soy sauce, add- g 1 peeled garlic clove, crushed. lace the shrimp in a poly- hylene bag, add the marinade, queeze out all the air, tie se- urely and allow to marinate sev- al hours or overnight. Turn henever you think of it so all e shrimp will absorb the good avors. Drain before cooking.

To broil, arrange on a wire roiler with tightly-spaced grids o the shrimp won't fall through, r string them on skewers. Cook ver glowing coals for about 10 inutes, turning a couple of times nd basting with the sauce.

Serve the shrimp in their ells with melted butter and llow each guest to shuck his wn. Big paper napkins and nall towels wrung out in hot ater, Chinese-style, are essen- al, and finger bowls would not ome amiss. Some good bread—hy not California's own great ourdough?—a salad and fruit ould make this a perfect meal.

*Adapted from recipe in *hrimp and Other Shellfish ecipes* by Helen Evans Brown nd Philip S. Brown (Ward itchie Press.)

rtichokes

Pliny called artichokes 'mon- trous productions of the earth' nd pointed out that 'four-footed easts instinctively refuse to ouch them.' But in Rome in the econd century A.D., no other arden vegetable fetched such a igh price."* The globe or rench artichoke we know is a ultivated form of the cardoon, member of the artichoke fam- y that, apparently is the vege- able enjoyed by the Greeks and omans. Most of the artichokes n our markets today come from alifornia. They are available he year round, with heaviest upplies in April and May. Size as nothing to do with quality or avor. Look for compact, heavy, lump globes that yield slightly o pressure and have large, tight- y clinging, fleshy leaf scales of good green color.

Note: Sometimes artichokes ave brown-tipped leaves. This imply means they have been ightly frost-bitten and in no way mpares their quality.

*From *The Enriched Fortified oncentrated Country-fresh Lip- macking Finger-Licking Inter- ational Unexpurgated Foodbook* y James Trager (Grossman), a ascinating exploration into the orld of food.

For the preparation and cook- ng of artichokes, see House eautiful, May, 1969.

he Avocado

he avocado belongs to the West- rn Hemisphere, spreading, it is believed, from Central America and Mexico to Peru (its name there is *Palta*), to the West Indies (George Washington wrote that it was called "agovago pear" in Barbados) and even to West Africa (there to be called Custard Apple). It has also traveled under various names such as Midshipman's Butter, Vegetable Butter, Butter Pear and, in Mexico, *Aguate*. But the name we know it by, avocado, probably derives from the phonetic spelling of *ahuacatl*, the Aztec name, as does its Spanish name, *abogado*, and its French name, *avocat*.

There is no season for California avocados. The familiar winter fruit is the green Fuerte, distinguished by its leather-like skin (hence, its old name "alligator pear"), and the best known of the summer avocados is the pebbled dark Hass, which shades from a deep hunter's green to purple to black.

Avocados ripen perfectly off the tree but should be eaten only if fully ripe. If ripe, they yield to gentle pressure but can be tested by running a toothpick into the stem end. If it goes in and out easily, the avocado is ready to eat. Keep unripened avocados at room temperature but refrigerate once ripe.

Probably the most perfect way to enjoy a perfect avocado is "on the half shell" with lemon juice. But it can be diced, cubed or sliced and used in a salad or diced and used as a garnish with jellied madrilene. Brush a cut avocado with lemon or lime juice to prevent discoloring.

Avocado Soup

4 ripe avocados
2 cans (10½-ounce size) condensed chicken broth or 3 cups homemade
Juice 2 lemons
Salt
Good dash cayenne
2 cups half and half or light cream
Garnish: Toasted sesame seeds*

Cut each avocado in half lengthwise, then twist to separate. Whack a heavy sharp knife directly into the seed and twist to lift out. With cut side down in palm of hand, strip or peel off skin. Chop coarsely.

Purée, a small amount at a time, with some of the broth in an electric blender. Pour into a large bowl, stir in the lemon juice and salt to taste. Add the cayenne and stir in the half and half. Seal securely with Saran flat on the surface so no air can reach it. Chill. This serves six to eight.

Note: Because avocado discolors when exposed to air, this soup should not [Continued]



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CALIFORNIA CUISINE

Continued

stand more than three to four hours. Serve in chilled bowls; sprinkle with sesame seeds.

*To toast, place in a shallow baking dish and bake in a preheated 300° oven until lightly browned. Allow about one tablespoon of seeds per person.

Asparagus

It is said that the Emperor Augustus was extremely fond of asparagus and originated the saying "quicker than you can cook asparagus." Thanks to California's benign climate, we can have these succulent spears a good part of the year.

Known among growers as "grass" and once corruptly called "sparrowgrass," asparagus is available in bunches and loose, by the pound. Look for tender but firm spears with close, compact tips. When the tips are loose or open and the stalks wilted, the asparagus is too old.

Asparagus Cantonese

For this dish, choose the long, thin spears that are sold loose by the pound. Wash under cool running water and cut off the tough ends. Then slice on the bias, giving the stalk a quarter turn after each cut. Mix together 1 cup of chicken stock with 2 teaspoons of cornstarch until smooth, and salt to taste. Set aside. Heat vegetable oil in a large heavy skillet (allow 1 tablespoon for 1 pound of asparagus) and stir-fry for exactly one minute. Stir in the broth mixture and cook until the asparagus is tender but still firm.

California Olives

The Assyrians tamed the wild growing olive from a thorny bush to a beautiful tree some 2,000 years before Christ. Spaniards brought the first olives to the New World in the 17th century, and Franciscan monks at San Diego Mission transplanted the first cuttings in California. But it was about 100 years before commercial orchards became important.

Since the olive tree flourishes best in a dry, warm climate with proper winter chilling but without hard freezing, the sunny interior valleys of Central California are ideal for them.

Today, we have a choice of ripe (sometimes called black) olives—both pitted and whole, packed in cans only, in sizes from small to supercolossal—and of green ripe olives—pits in, more straw-colored than green, with some mottling, available in cans and jars. Size has nothing to do with quality or flavor—just price.

Once opened, olives can be kept in the refrigerator *in open jars* indefinitely, but they must be covered with liquid. If the brine evaporates, just add water.

To serve, drain olives, allow to dry, then roll them in a few drops of olive oil to keep them fresh and shiny for hours.

Dates and Figs and Prunes and Raisins

Without these marvelous fruits from California, we couldn't have stuffed dates, for example, or Fig Newtons or Prune Whip—and how would a cook make her Christmas cakes without raisins, purple or golden? Dates are great for eating out of hand, but they are also tasty when eaten *with* Cheddar cheese. Figs, fresh, green or purple, served with prosciutto ham rivals prosciutto ham served with melon. And you really must poach some dry figs in dry white wine with a stick of cinnamon and serve with sour cream. Heaven! Prunes, too, are good out of hand, but have you ever thought of using them in stuffing for a goose or marinating them in port wine overnight, then cooking briefly with sugar and a vanilla bean? Delicious cold with whipped cream.

California Cheeses

The best known Californi cheeses probably are the tw Jacks: Monterey Jack and Te eme Jack. The first, Montere Jack, is semisoft, rather blan very mild and nationally ava able. Teleme Jack has a highe moisture content, is somewh richer and very creamy. T other cheeses that come out this sunny state are: a notab Camembert that some epicur consider superior to the Frenc a California Brie: a Breakfa Cheese, firm but very much li cream cheese and, as a matter fact, it can be substituted cream cheese in cooking: Schloss (German for castle), a fine hors d'oeuvre cheese, v soft and reminiscent of Lied kranz. The cheeses are not d tributed nationally but are av able by mail. For prices, wri Marin French Cheese Co., Box 99, Petaluma, Calif. 949

Cook Books We Recommend

Readers who would like to bro en their knowledge of Californ cuisine would do well to exp these books: *Helen Brown's W Coast Cook Book* (Little, Bro and Company). *Shrimp a other Shellfish Recipes* by He Evans Brown and Philip S Brown (The Ward Ritchie Pre *Elena's Famous Mexican a Spanish Recipes* (Prentice Hal and *The Complete Book of M ican Cooking*, written by Fr beth Lambert Ortiz (Evans

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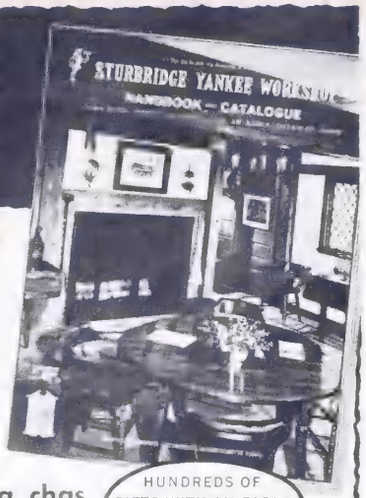
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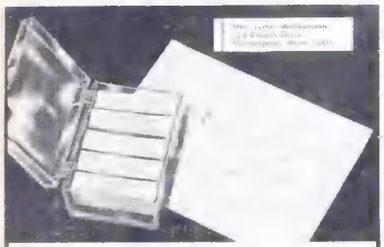
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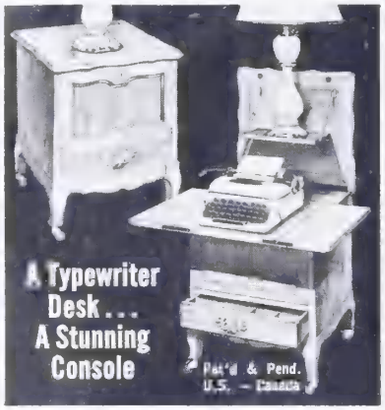


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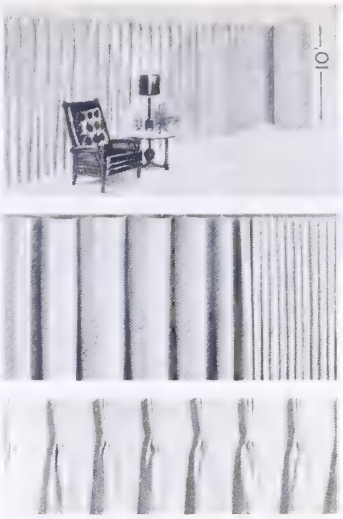
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Visit our NEW factory showrooms in San Diego, Calif. & Northfield, Ill.



Wicker Wall Shelf

Charming and practical—two wood shelves framed in Victorian wicker are suitable for any room. Specify Yellow, Fresh Green or Olive, Bristol or Wedgwood Blue, Hot Pink, Raspberry, Orange, Red, Black or White. Poly wrapped. 18x6½x15" H. **$11.95 PPD.**

Deduct 10% for natural • Sorry No C.O.D.'s

PAINTED WICKER FURNITURE and ACCESSORIES

Send 25¢ for Catalog and Color Card

Colorful WICKER GARDEN
400 Jacksonville Rd. HB3-1, Hatboro, Pa. 19040



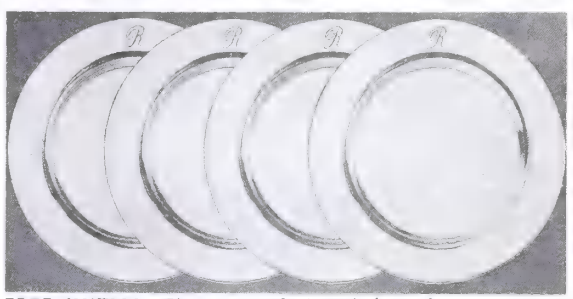
BED-SPREAD CADDY SAVES TIME, TUGGING

Simplify your bed-making...and stop nightly tugging or folding away heavy spread. Just pull hidden caddy from beneath mattress and lay bed-spread across, ready for easy make-up in the morning. Legs swing automatically into position. Handsome, gold-flecked caddy glides effortlessly out of sight during day. Ideal for Hollywood beds or low foot-boards. For king-sized beds, order two.

$6.98 ppd ..... two for $12.98 ppd

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Wm. A. Rogers, Oneida

SILVERPLATED 6" Plates

Just right for giving . . . even to yourself at this price. Quality crafted, guaranteed to add the finishing touch to dining with elegance.

Set of four $6.95

Two Sets $13.75
Add 35¢ postage per set

FREE INITIAL—Please specify initial desired.

Pa. Res. Add 6% Tax • No COD's • Free Catalog

Heritage House Dept. HB3-1, Chadds Ford, Pa. 19317

CHARMING PRISCILLA RUFFLED CURTAINS!

Give your home the country look with W-I-D-E ruffled cotton tieback curtains. Enjoy old-fashioned charm . . . plus today's easy care.

PRISCILLA CURTAINS, styled like these, adorned windows in the homes of our Colonial ancestors generations ago. But these are made of modern PERMANENT PRESS natural unbleached or white muslin. They're SUPER WIDE . . . fully 90" to the pair, with extra wide, extra full 6" ruffles.

EASY, EASY CARE! Fabric is specially treated so curtains IRON THEMSELVES in the dryer! BONUS FEATURE . . . they're pre-shrunk. Maximum shrinkage only 1%.

45" long	$ 8.00
54" long	$ 8.50
63" long	$ 9.00
72" long	$ 9.50
84" long	$10.50

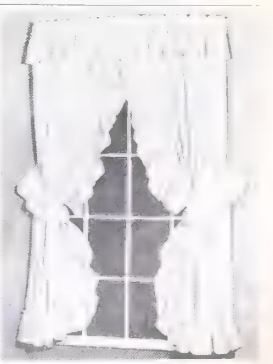
Order style "SALEM"

Avoid delay. Specify Natural or White

Add $1. postage to each order!

OLD COLONY CURTAINS, HB136, Box 232, Westfield, N.J. 07090

Money back guarantee. Send check or Money Order. No COD's. Delivery in N.J. add 5% sales tax.



SPECIAL PURCHASE

BRASS TRAY TABLE



$91.98 ADD $1.50 POST.

Our own import from India! Unique occasional table is hand carved of shesham wood in a magnificent flower & leaf design. Solid brass tray top is removable for serving, has scalloped edge and is intricately hand engraved. Table folds flat for compact storage. 15½" X 15½".

MONEY BACK IF NOT DELIGHTED

Harriet Carter Dept. HB-371 Plymouth Meeting, Pa. 19462

SHAG CARPET RAKE

A natural for combing the beauty back into your carpeting. Rigid, durable hi-impact head (14" wide) with 13 tines that will not tear, snag or harm carpet. Sturdy but lightweight, easier to use than others we've tried. Double lacquered 4 ft. wood handle. Get one for a friend too, she'll love you for it.

QUICK . . . EASY . . .

Restore the beauty of SHAG CARPETS

$3.95 POSTPAID

2 for $7.50

No c.o.d.'s please



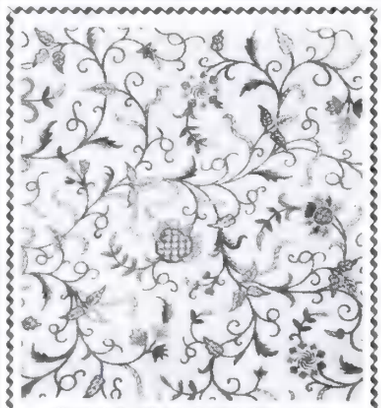


Quality and Integrity Catalog 25¢

THE GIFT TREE

Box 55, Dept. HB3-1

Kensington, Md. 20795



Hand-Embroidered Crewel from India

IMMEDIATE DELIVERY

Graceful multi-colored floral pattern is hand embroidered in wool on natural hand-woven cotton from Kashmir. Perfect for elegant draperies, upholstery, pillows, etc. From importer at tremendous values! 50" wide $9.95 per yard, postpaid.

Crewel Tablecloths: 70" Rd. $36; 90" Rd. $45

Crewel Bedspreads: Twin $50; Full $60; King $80

Crewel Pillow Covers: A perfect gift at only $5 ppd. 12½" square or round.

NUMDAH RUGS 2x3 $5.00; 3x4 $10.00; 4x6 $20.00 and 3' Rd. $10.00.

Send 50¢ in coin for swatch and COLOR CATALOG

GURIANS, 11 East 33rd Street Dept. HB-3, New York 10016

RATTAN

Look no further for comfortable furniture built to take lots of hard carefree living. Large selection of genuine Rattan sofas, chairs and tables. Wide choice of fabrics and finishes.



$79.00

VICTORIAN



America's finest Victorian Reproductions. All hand carved of solid Honduras mahogany. Table tops of Italian Carrara marble. Shipped direct from Montgomery factory, world center of the Victorian industry.

$119.00

Freight charges collect.

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☐ Rattan ☐ Victorian



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Montgomery, Alabama 36104

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Christ and the Children

Reproduced from a painting by L. Hook in which the artist has taken an old subject and infused it with great love and understanding. It's beautiful, touching, and a joy to behold. White background with soft pastels in gold edged fruitwood frame 9 x 11". **$4.95**

Two for $9.75. Add 85c postage, Each.

Pa. Res. Add 6% Tax • Sorry No COD's

SEND 10c FOR GIFT CATALOG

Clymer's of Bucks County

Dept. HB3-1, Point Pleasant, Pa. 18950



Hemming-Bird measures c holds up to 3", allows you to h skirts, dresses, draperies in j one simple step! No more str gling with pins. Works equ as well for sewn hems as for new adhesive-taped hems. A minum clips in sets of six, $2 ppd. Miles Kimball, 33 Algo Blvd., Oshkosh, WI 54901.



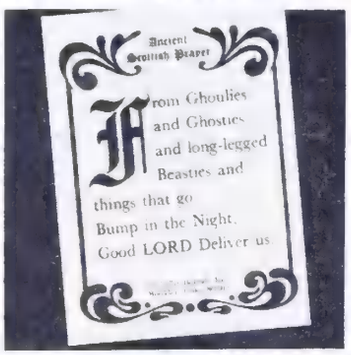
Watch The Birdies make ev flower arrangement a prize w ner. Let the Parakeet, Blueb Goldfinch, Robin and two C dinals circle a low bowl, ligh the branches of flowering pla Set of six beautiful 5" bis birds handpainted in nat colors, style #395, $21 p Imre Ban, 3950 Lake Shore HB3, Chicago, Illinois 6061



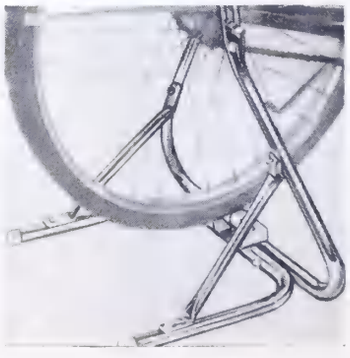
Never Out Of Seasoning, handsome pine-finished Col napkin and toothpick ho with milk glass salt and pe shakers. Comes with a se colorful toothpicks. All need to complete this att tive table accessory are p napkins. Wood rack, 4 $2.98 plus 25¢ post. Col Studios, NHE-16, 20 Bank White Plains, NY 10606.



Take Off In Rebecca and in comfort and style. Sr foot pampering shoe is the est tranquilizer for feet-on go. Choose beige, black or leather, 1½" wedge heel, bo cushion-crepe sole. A/ widths, sizes 4½-10, $1 10½-11, $18.95. Add 75¢ Solby Bayes, HB3, 45 W St., Boston, MA 02108.



Scottish Prayer Seals. Ghoulies and Ghosties and legged Beasties and thing go Bump in the Night, Lord Deliver Us" print black on white gummed for your envelopes. 1½x2 for $1. In black on gold 125 for $2. Add 30¢ fo mail delivery. Bruce Bolind Bldg., Boulder, CO



Bike Converter Stand. rear wheel of 26 or 28" this stand of heavy tubul & pedal your way to firm shapely legs, trim tummy. or lower wheel against for easy "on-the-level" pe or tough "uphill" pull. B movable for riding. $9.9 Walter Drake, HB-35 Bldg., Colo. Springs, CO

IMPORTED
Meissen Gourmet Dinnerware



...unless you've been abroad recently, when's the last time you've found imported Meissen dinnerware on sale?

UNPRECEDENTED SPECIAL-PURCHASE SALE



DELUXE 45-PIECE DINNER SET
(complete service for 8)

Complete service as functional as it is beautiful ... plus those important extra serving pieces that add to the elegance of your table!

You get: **8 DINNER PLATTERS,** a large 10¼ inches across. ▪ **8 MAN-SIZED SOUP PLATES OR CEREAL BOWLS.** ▪ **8 "COME AGAIN" PLATES** (first they're salads, then they're desserts). ▪ **8 CUPS** with design on handle and interior, as well as exterior. ▪ **8 SAUCERS.** ▪ **1 MEAT PLATTER** (12" diameter) that holds 10-pound roast or 15-pound turkey. ▪ **1 ROUND SERVING BOWL** (9" diameter) for vegetables or salad. ▪ **1 CREAMER.** ▪ **1 SUGAR BOWL, 1 DECORATED LID.** It all adds up to a beautiful excuse for giving a dinner party.

at what has got to be the world's biggest bargain price—only $19.98 !

VE'VE TOURED the world for you ... contracted for whole boatload of beloved imported "Meissen," you get the gravy ... and some of the most beautiful glazed earthenware in the world to put it on! nagine, this is the genuine antique "Meissen" design reat-Grandmother cherished, meticulously crafted Japan by artisans who have duplicated the honored eirloom design in every exquisite detail. Family, uests will insist you've inherited a priceless antique nner set, so don't bother denying it! All they have do is view the depth of the design, the gleaming gh-glaze of the finish, the whiteness of the earthen-are to know this is the best *(the clincher comes when ey tap lightly on a cup and hear the bell-like ring at only fine china can produce!)*

Delightful for informal buffets ... Boston-proper for egant "state dinner"-type parties. Later, it's entirely fe in the dishwasher!

Our imported "Meissen" pattern looks so delicate d lady-like, but it really swings! Fine-etched design is permanently baked on, the smooth glazed finish so rugged it can withstand the toughest modern detergents, the most ungentle electric dishwashers, and come up with a like-new smile. Use it, love it every day and be assured it will some day be prized by your children. Its sweet flowery clear-blue design is a nostalgic reminder of a more romantic, less hurried yesteryear. Always correct, blends handsomely with both traditional and modern.

Please don't holler about the buying power of a dollar—you couldn't have done much better in Grandma's day—limited supplies, so hurry!

We are extremely proud of the low low, direct-by-mail price at which we offer these exquisite imported "Meissen" pattern dinnerware sets. Supplies are limited, however, and our next boatload (if and when it comes in!) could cost many dollars more! Order today to avoid disappointment (limit: 2 sets per customer). Orders will be filled first come, first served. Only $19.98 plus freight charges. Shipped from N.Y.

DIONE LUCAS
GOURMET CENTERS, INC. Dept. B-31
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MAIL NO-RISK COUPON TODAY

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Please rush (#2120) _____ deluxe 45-piece imported "Meissen" pattern dinnerware sets (complete service for 8) at only $19.98, plus freight charges, each set. If I am not absolutely delighted, I may return order for prompt refund, or full cancellation of purchase price of $19.98 (freight excluded) any time within 10 days. N.Y. residents add sales tax (no C.O.D.'s).

☐ check ☐ money order enclosed

Charge my ☐ Diners Club ☐ Carte Blanche

Account # _____

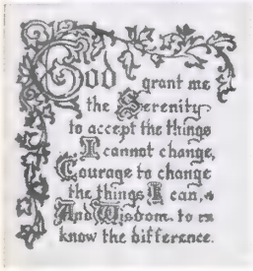
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Address _____

City _____ *State* _____ *Zip* _____

From Fabulous San Francisco, ANTHONY ENTERPRISES unveils 47 Exciting new ideas for gifts and better living



SERENITY PRAYER



CLOCK OF LIFE

CERAMIC TILES

White Ceramic Tiles used as wall plaques or trivets. Cork base with hanger. 6″ x 6″. Designs will not wash off.

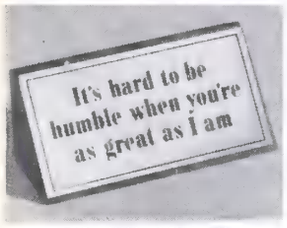
No. 191—Serenity Prayer.....$3.98
No. 192—Clock of Life.....$3.98
No. 193—Irish Tippler.....$3.98
No. 194—Gaelic Road.....$3.98
Mailing 40c Each



IRISH TIPPLER



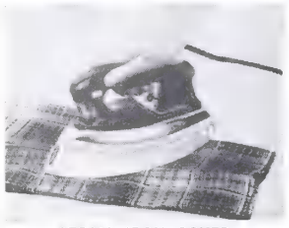
GAELIC ROAD



RIB HIM ROYALLY

A plaque for a desk of distinction where reigns your man of distinction. Says, "It's hard to be humble when you're as great as I am." Stained wood and metal plaque doubles as a paper weight. 2¼″x4″.

No. 182—Humble Desk Plaque $1.98
Mailing 20c Each



STEAM IRON COVER

At last you can iron all hard-surfaced fabrics without causing shine. Simply slip one of these covers over your steam iron. Puts new beauty in serges, gabardine, dull-surfaced silks, woolens and knits.

No. 189—Iron Cover.....$1.00
Mailing 15c



TUB TAPE

Self-adhesive white tape seals the cracks and openings around the bathtub, sink, or basin. Press self-adhesive tape onto clean, dry surface and it's ready to work. Water-proof, easy to clean. 11 foot roll.

No. 201—Tub Tape.....$1.98
Mailing 30c Each



PROTECT EYES FROM GLARE

Enjoy comfortable vision in strong sunlight, while playing tennis, golfing, motoring, or walking. Adjustable dark green plastic shield slips on your specs in a jiffy. Gives added protection to sun glasses.

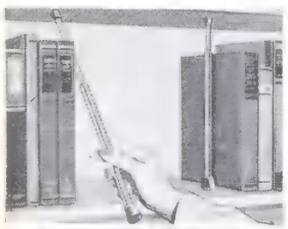
No. 184—Sport Visor.....$1.98
Mailing 15c Each



FAT FREE BROILER

Heavy cast iron pan broils on top of stove, steaks, fish or chicken, without grease. Heat pan and place meat on ribbed bottom. Drippings drain away—flavor is sealed in. Measures 11 inches across top.

No. 190—Broiler.....$9.9
Mailing $1.85 Eac



SPRING POST BOOKENDS

Post Bookends keep library books orderly, upright. Install in seconds, adjust to fit 9½ to 13½" high book shelves. Keep your built-ins looking organized. Gold-finished anodized aluminum. Set of 2 posts.

No. 203—Post Bookends.....$1.49
Mailing 15c Each



CLEANS SILVER FAST

Magic Leaf goes in the dishpan, cleans your silver as you wash the dishes. Keeps silver shining bright and tarnish-free. It cleans engraved and embossed surfaces, even gold and silver jewelry. Odorless.

No. 205—Silver Leaf.....$1.00
Mailing 15c Each



SLEEP MASK

Ideal for day sleepers and a life saver if you sleep with a reader in bed. Designed to fit men and women. It shuts out light. Flexible foil molds to fit your individual features. Adjustable elastic band.

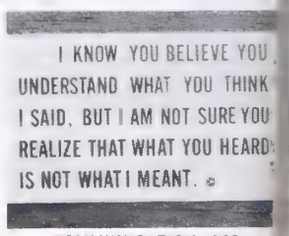
No. 202—Sleep Mask.....$1.98
Mailing 15c Each



RELIEF FROM BENT TOES

Unique orthopedic pads provide soft, yet effective toe support which helps to strengthen and alleviate the pain from crooked toes. Even toe tip corns disappear. Elastic yarn slips over the toe. Washable. Specify shoe size. 1 Pair.

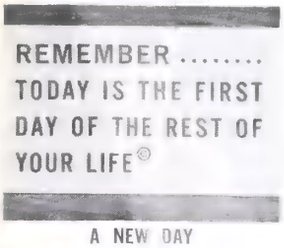
No. 186—Orthopedic Pads...$2.98
Mailing 15c



COMMUNICATION GAP

How's that again? A wall plaque which will rivet every eye's attention. Makes a perfect gift and is guaranteed to bridge the communication gap. Black letters on a golden plate in pine-finish plaque. 4″ x 5″.

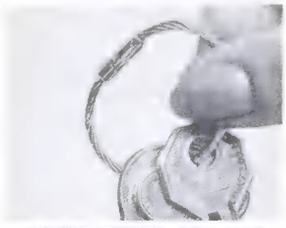
No. 185—Communication Plaque $1.
Mailing 20c E



A NEW DAY

Never too late to change the course of your life! Inspirational wall plaque says, "Remember... Today is the first day of the rest of your life." Black letters on golden plate in brass-finish plaque. 4″ x 5″.

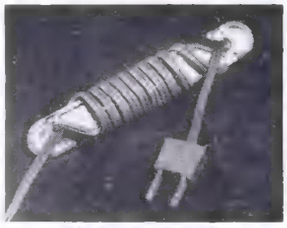
No. 180—First Day Plaque....$1.98
Mailing 20c Each



UNIQUE TWISTY KEY RING

No more lost keys. No links to loosen . . . no chains to break. Intriguing twist-lock opens easily—stays closed. Holds 25 keys. Withstands the pull of 150 lbs. Made of aircraft cable in smart gold finish.

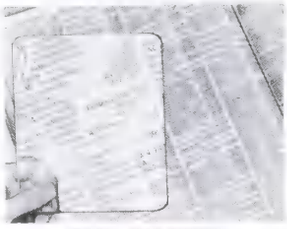
No. 179—Twisty Key Ring....$1.29
Mailing 15c Each



CORD SHORTENERS

Cord Shortener keeps those dangling electrical cords off the floor and out of the way. It holds up to three feet of cord. Just wind excess cord around the shortener and hook the cord in slots at end. Set of 6.

No. 195—Cord Shorteners....$1.29
Mailing 15c



PAGE MAGNIFIER

Page Magnifier is easy on the eyes. Hold 7x10″ magnifier 4 or 5 inches from copy for more comfortable reading. The whole page is magnified at one time! Stop squinting at telephone numbers, dictionaries.

No. 204—Page Magnifier.....$1.00
Mailing 15c



A GAL'S BEST FRIEND

Bosom Money Cache is your protection against purse snatchers. Snaps onto bra or slip straps. Holds folding money or other valuables. Plastic lined with flap over flap. Keeps contents dry. "must" for every woman.

No. 141—Bosom Money Holder $
Mailing



CORDLESS MASSAGER

Stimulating battery-operated massager brings satisfying relaxation. Deep, gentle penetrating massage gives soothing, satisfying relief from aches and pains and stimulates circulation. Batteries not included.

No. 196—Massager.....$3.98
Mailing 40c Each



CORN AND CALLUS REMOVER

Just glide blade, corn or callus "peels" off. Precision made of fine surgical steel. Double edge blade is encased in a protective shell to protect your skin. Easy to clean and replace blade. Uses standard blades.

No. 198—Callus Trimmer.....$1.98
Mailing 15c Each



PLANT "NURSEMAIDS"

Feed plants while away on vacation. Amazing wicks feed moisture to thirsty plants for up to 8 weeks. Insert one end of wick in soil, other end in jar or glass of water. Will not rot or mildew. Set of 4.

No. 200—Plant Nursemaids...$1.98
Mailing 15c Each



VEGETABLE STEAMER

Now always serve nutritiously delicious tender-crisp perfect vegetables with aluminum french folding steam basket that makes a double boiler. 6″ wide with sides up, 9″ flat. Wire handles for lifting. Will not tarnish.

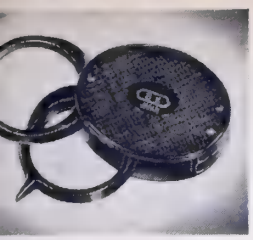
No. 187—Steam Basket.....$3.98
Mailing 40c Each



ELIMINATE WET FLOORS

No more shower curtain blow. Plastic snap-on Magnetic Shi Curtain Holders hold shower tain tight to tub or metal Permanently magnetized. not rust or mar any surfac of 3.

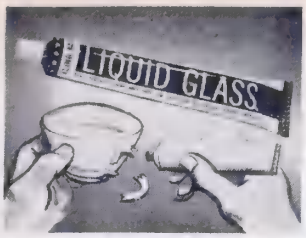
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Mailing 15c



OUBLE POCKET MAGNIFIER

ly in dozens of ways! Use one or two—for 4 power or 8 r magnification. Wonderful eading small type, removing ters, checking stamps or coins, es. Lenses fold into sturdy, ctive case when not in use.

67—Pocket Magnifier....$1.29
Mailing 15c Each



MAGIC MENDING

New miracle crystal clear liquid glass chemical sensation creates a washable, waterproof, heat-or-cold proof iron bond. For permanent mending or repair of glass, china, crockery, ceramics and porcelain.

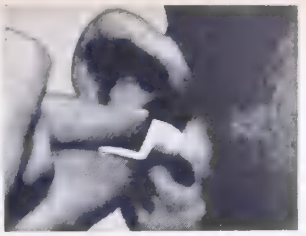
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Mailing 15c Each



15-SECOND RUST REMOVER!

Rust, stains, tarnish disappear like magic from fabrics (safe on colors!), bath tubs, sinks, toilet bowls, chrome fixtures. Makes rusty auto bumpers look new again. Loosens rusty nuts and bolts. No rubbing, no scrubbing.

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Mailing 15c Each



ENJOY SOUND SLEEP AGAIN

Lock out disturbing noise that robs you of refreshing sleep . . . even snoring! Ear Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with an easy-to-grasp safety flange.

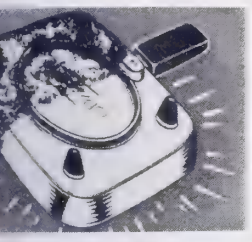
No. 124—Ear-Drum Silencers..$1.59
Mailing 15c



HOW FAR DID YOU WALK TODAY?

This precision-made *Pedometer* measures every step you take! Just set it for your stride, hang it from your belt. Registers up to 100 miles. Perfect for housewives, sportsmen, hikers, scouts, convalescents, etc. Fully guaranteed.

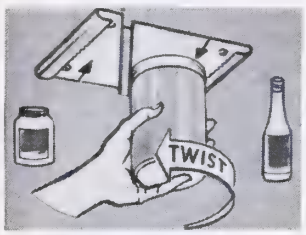
No. 128—Pedometer.....$7.98
Mailing 35c Each



PE AWAY BURNT-ON GREASE

miracle cleaner for aluminichrome, porcelain. Dissolves nized grease and encrusted up fast from frypans, waffle stove, oven, rotisserie, grill. Vill not darken or pit utensils can with brush.

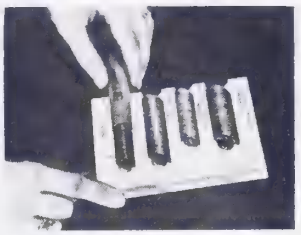
04—Carbon Cleaner....$1.98
Mailing 30c Each



UNDER-SHELF JAR OPENER

No jar or bottle—large or small—can stay sealed when grasped by the notched steel edges of this amazing opener. Permanently installed under shelf or cupboard. Works quickly, safely—with no effort. Screws included.

No. 123—Under-Shelf Opener..$1.98
Mailing 30c Each



COUNT COINS FAST!

Sort, count, wrap pennies, nickels, dimes, quarters in seconds. Simply slide coins into 4 channels. Shows the totals as you go. No more fumbling with the wrapper. Real time-saver for merchants, cashiers, clubs, collectors, etc.

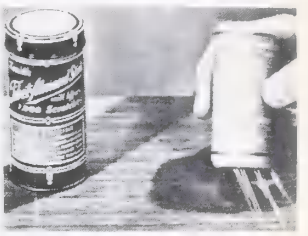
No. 102—Coin Counting Tray...$1.98
Mailing 30c Each



SAVE ON DENTAL REPAIRS!

Be prepared for an emergency. Fix breaks, cracks or loose teeth in dentures. Eliminate costly dental bills at home, avoid embarrassment when traveling. Kit includes material similar to that used by dentists. Instructions included.

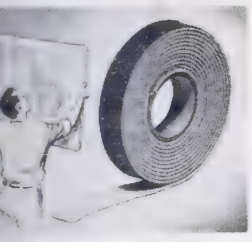
No. 121—Dental Repair Kit....$1.98
Mailing 20c Each



SCRATCHES VANISH INSTANTLY!

One stroke of the "Almond Stick" and superficial scratches disappear from pianos, furniture, woodwork, etc. Works wonders on Mahogany, Walnut, Oak, and other fine finishes. Used professionally by furniture dealers and movers.

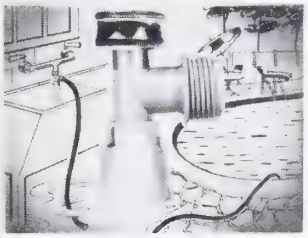
No. 119—Almond Stick.....$1.59
Mailing 15c Each



PE THAT GRIPS LIKE GLUE!

mazing new product, originideveloped for industry. A e-sided pressure-sensitive tape has unbelievable holding pow*ushions*, too. Use it to mount ets, mirrors, etc. Holds on l, wood, plaster, concrete, etc.

183—Grip-Tape.....$1.19
Mailing 15c Each



LOW-COST WATER PUMP

Why pay a lot of money for a gasoline or electric pump? Your home water pressure operates this handy little worker. Simple syphon principle empties up to 360 gallons per hour from flooded basements, pools, washing machines, boats, etc.

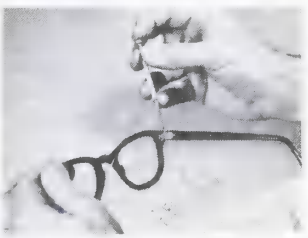
No. 160—Siph-O-Water Pump..$3.98
Mailing 30c Each



BREAK THE "SNORING HABIT"!

Enjoy silent, peaceful sleep again! Recommended by doctors to help break snoring habit and stop sleep talking. For men or women. Adjustable plastic bands for ■ snug fit. Re-educates the jaw muscles. Washable nylon. Long lasting.

No. 113—Anti-Snore Mask....$2.98
Mailing 20c Each



REPAIR EYEGLASSES ANYWHERE

This handy kit is invaluable whenever glasses come apart, at home, at the office or when travelling. *Compact.* Carry it in your pocket. Kit includes a professional optical screwdriver, instructions and assortment of frame screws.

No. 148—Eyeglass Repair Kit..$1.29
Mailing 15c Each



A MACHINE FOR HAND SEWING

A brand new device to make hand-sewing easy! No re-threading. It holds ■ full spool of thread. Uses regular sewing machine needle. Makes "loop" stitch, as in knitting. Perfect for hemming, basting, applique, decorative stitching, etc.

No. 151—E-Z Stitcher.....$1.29
Mailing 15c Each



ARK YOUR CAR IN A JIFFY!

guesswork, frayed nerves and ed fenders. Fits any type car. s parking easy—even in the st spots. Adjust according to ions and park perfectly the time—every time! Used by driving schools.

03—Car Parker.....$2.98
Mailing 20c Each



END SHIRT COLLAR "SQUEEZE"

Collar-Extender button "loosens" tight shirt collars. Ends all-day "tugging". Expands collar up to ½ size larger for that "just right" feeling. Invisible behind tie. Can be transferred from shirt to shirt in seconds.

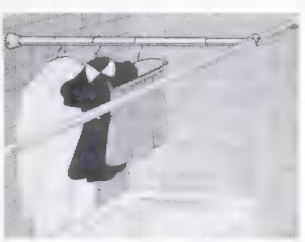
No. 114—Collar-Eze (Set of 2)..$1.00
Mailing 15c



DON'T PULL HAIR FROM NOSE!

Why risk infection? Unsightly hair can be trimmed easily and safely with "Groomette". Merely insert in nostril and twist knob. Hair is snipped off painlessly and neat. Fine surgical steel. Use it to remove hair from ears, too.

No. 145—Groomette.....$1.59
Mailing 15c Each



DRY CLOTHES—RAIN OR SHINE

"Drip-Dri Bar" hooks over shower rod and locks in place. Attaches in seconds. No screws, no adhesive. Can't mar wall. Adjustable 25"-31". Fits any standard bathtub. Holds full-length garments. Water drips into tub, not on the floor.

No. 131—Drip-Dri Bar.....$2.98
Mailing 35c Each



MUSCLE TONER

A wonderful exercising aid made of firm resilient rubber with space for each finger, designed to strengthen hand and arm muscles. Also recommended by doctors for relief from arthritic pain, aches and stiffness.

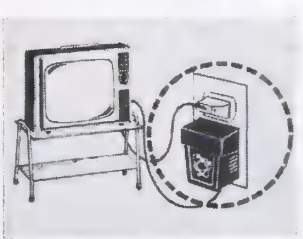
No. 106—Hand Exerciser.....$1.98
Mailing 15c Each



STOP RAIN WASHOUTS

n Away eliminates washed awn areas around down-Attach the 9' rolled-up plastic sleeve to downspout. water flows D-Rain Away s as water flows and ls through sprinkler holes.

9-D-Rain Away.....$1.19
Mailing 15c Each



SECRET ANTENNA

Power Plug attaches to rear of TV set and into outlet to bring marvelously crisp, clear pictures and eliminate all ghosts. Unseen antenna eliminates need for outside antenna or rabbit ears. For B&W or color. UL approved.

No. 197—Power Plug Antenna.$3.98
Mailing 30c Each



FACE SAVER

Glamorous jeweled mask stops breathing in of hair spray, keeps hair spray out of eyes, and leaves make-up untouched. Clear plastic lets you see what you're doing. Triangle shape forms a cone over your face.

No. 181—Hair Spray Mask....$1.69
Mailing 15c Each

Anthony Enterprises, 585 Market, Dept. HB-31, San Francisco, Ca. 94105

Name _____

Address _____

City & State _____ Zip _____

Item No.	How Many	Name of Item	Price

NO STAMPS OR COD's, PLEASE

Total _____

California residents add 5% Sales Tax _____

SATISFACTION GUARANTEED OR MONEY BACK!

Mailing Charges (refer to each item) _____

TOTAL AMOUNT ENCLOSED _____

Early American Samplers



BIRTH CERTIFICATE. Penna. Dutch design & colors. Lettering kit included. 14x17 **$3.10**

GOD'S GIFT. Blue and lavender flowers Inspirational verse 11x11 **$2.10**

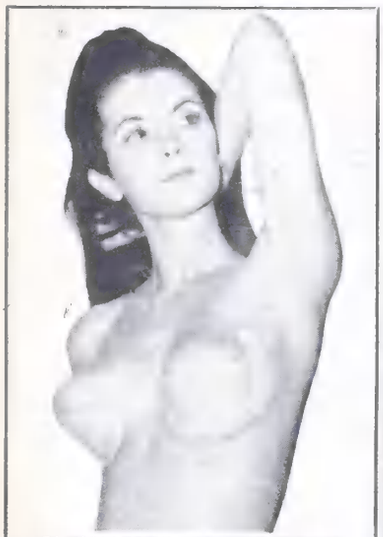
SERENITY PRAYER. Crewel type border, cross stitch lettering. A Perfect gift. 16x19 **$3.10**

Easy-to-do kits contain design on quality natural Belgian linen, lustrous embroidery floss, color-coded directions and framing instructions. Prices post paid. (For faster First Class Mail, add 20c per kit.) **FREE 20 page FULL COLOR catalog with each order.** Send 25c for catalog only. Please include your Zip Code.

QUALITY FRAMES
Assembled — Ready To Use

11x11 Brushed Gold	$3.75
14x17 Salem Pine	$5.00
16x19 Salem Pine	$5.25

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Answers all your needs for the new, liberated, sensuous fashions. ***Beautiful Uplift.*** No straps, bones or wires. Soft, fluid & comfortable.

Nude color.
A, B and C cups.
Pkg. of 2 pair only **$3.98**

Add 35c Mail. & Hdlg.
BLEUETTE, INC.
509 5th Ave., Dept. 168
New York, N.Y. 10017



the Pantsuit with the beautiful body

SPECIAL PRICE **$24**

Ours alone!

The silhouette that erases inches. Tunic top has hidden back zipper. Straight-leg Pants have elastic waistband. In machine-washable, no-iron **100% Polyester Doubleknit.** Lilac, Mint, Turquoise Blue. Sizes 8-18. **$24.00**
Add 75¢ post.

Only by mail from

VICKI WAYNE
610-J3P-So. Country Club Rd.
Tucson, Ariz. 85716



Above: Clipper Ship Great Republic. 20"L x 13½" h. Complete kit with carved wood hull, sewn sails, all fittings and mounting board. Complete $19.95 plus 75¢ shipping.

Ship Models

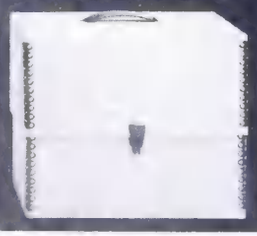
Ships played a part in the family history of most of us. Perhaps that's why a ship model is so warming to have and so lovely to look at.

Our new fully illustrated 128 page catalog shows over 40 Historic Sailing Ships — all available in kit form and some as finished models. Also shown are more than 100 pictures of Ships and Sea; figureheads, Brass Cannons, and decorative marine items by the score. Catalog 25¢. Send check or M.O. to:

PRESTON'S
100-W Main St. Wharf, Greenport, N. Y. 11944

SATISFACTION OR MONEY BACK

THE ACE CASE

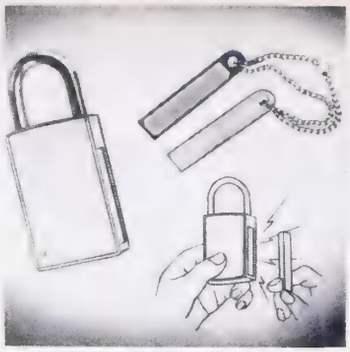


Here's a handy case with a million uses —portable file, carryall, toy toter—you name it!

Built to last for years, it features sturdy fiberboard construction with metal reinforced sides, no-mar bottom, easy opening plastic latch and convenient carrying handle. Wipe-clean red finish resists mild acid and grease. 12¼" long, 10¼" high, 5" wide.

Only $4.95 each, two for $9.50—postpaid. Send check or money order to . . .

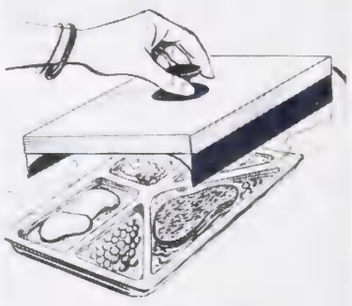
THE ACE CASE HOUSE
Box 24520 • Mayfield Heights, Ohio 44124



Magnetic Padlock won't rus corrode, or freeze-up—and it thief-proof! A pair of magnet bars replace the convention key and hole. Each lock has different arrangement of hidd magnets. To open, simply pre Magnetic Bar to side of loc Chrome plated steel case, 3 1½", $7.98 plus 50¢ post. Ord from Hobi, HB3, Engel S Hicksville, NY 11802.



The Joints Dirty? New chemi liquid removes grime, grea dirt from the mortar joi around your bathtub, shower kitchen counters like mag Makes tile joints bright-wh quickly, right from the appli tor squeeze bottle. 6 fluid ounc $1 plus 20¢ postage. Anth Enterprises, HB31, 585 Mar St., San Francisco, CA 941



The Mini Oven is a boon dorm dwellers, secretar bachelors. Wherever there's electric outlet, you have a kitchen to warm up TV dinn casseroles, leftovers. 8 x 10 it fits over frozen dinners lik cover. Lightweight metal, touch handles. Stores in drawer. $9.95 ppd. Col Garden, HBE-3, 270 W. rick, Valley Stream, NY 11



Brace Up! The fashion loo long and limber. You can h an erect, youthful carriage a light-weight Pi Peer Shou Brace. Comfortable suppor drooping shoulders, it can' detected under light clot Boys send chest measurem girls below bust. $5.95, post. Piper Brace, HB31SH Wyandotte, Kansas City, 64105.



Money Belt has two zipp pockets in which to sto man's cash and private pa Top grain cowhide in blac silvery rhodium finished p grammed buckle or brow 18k gold-plated monogra buckle. Sizes 30-44, $6.9 50¢ post. Specify color, initial. Chrono-Control HB3, 200 Madison Ave. York, NY 10016.

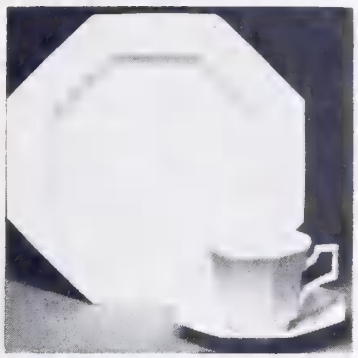


Chaperone Repellent rout bits, discourages deer, aces meadow mice that i your garden, nibble seedlings. Aerosol can areas you want to pro foliage, twigs, etc. It's h but bitter medicine to th passers. One applicatio 3 months! 1 pint, $2.39 qt. Ppd. Sudbury Lab 2855, Sudbury, MA 017

True Blue of the much-loved issen onion pattern is repro- ed on this fresh-as-spring l table cloth. The back- und is pure white. Thick ball ge, non-slip flannel back. 44 4" sq. & 54" round $6.95 h, 54x72" oval or rectangu- $9.95, 54x90" $11.50, 54 3" $13.50, 72" round $12.50. . Heritage House, HB3, adds Ford, PA 19317.



eritage" Ironstone makes ry meal a ceremony, beauti- ouffets a ritual. English Staf- dshire service in pristine te: 42-pcs. include: 8 dinner es, bread & butters, soup- eal bowls, cups & saucers; vegetable dish, small plat- $34.95 plus $2.50 w. of s. Jenifer House, B371, at Barrington, MA 01230.



Cat Naps in her new pad— nuggly cave of woven wil- , with fragrant cedar- ted cushion. 17½" high, diam. at the bottom, it's a orative addition to a cozy hen corner. Durable, easy- lean by spraying with wa- With pillow, $11.95, $2 t. Catalog, 25¢. Fran's Bas- House, 89 W. Main St., 3, Rockaway, NJ 07866.



v Decorator Kit from Home- n House, the drapery ex- ts with the wide, wide, ths. Includes catalogs, win- decorating hints, ideas, tches, of their marvelous ons, open weaves or poly- rs all from 10' wide bolts n $3.98 yard up. Send $1 to nespun House, Dept. HB3, 3 Lindblade, Culver City, fornia 90230.



ZIP! ZIP! ZZZZIP!

YOUR ZIP CODE SPEEDS YOUR ORDER

People who include their Post Office Zip Codes with their return addresses frequently get their mail order packages faster, and shipments are less likely to go astray. It's all a matter of habit -a smart habit. Use your Zip Code for mail orders and all your mail.



BOLD BLUFF—PICTURE OF POKER PLAYING DOGS

These canine cronies are as human as your old gang itself. You'll even recognize your friends' card-playing expressions! Each dog is a "character" study and the total effect is hilarious. Simulated oil painting in true-to-life colors. Comes with fruitwood frame, 16½"x12". You'll also want these framed companion pictures: Waterloo, Friend in Need, Pinched with Four Aces, Post Mortem, Poker Sympathy—$19.95 all six, plus $1.50 postage.

SEND FOR FREE GIFT CATALOG

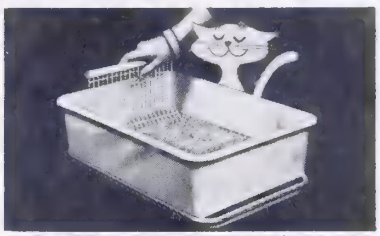
$3.50 each plus 80¢ postage

Artisan Galleries

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Good Ideas by mail from Walter Drake

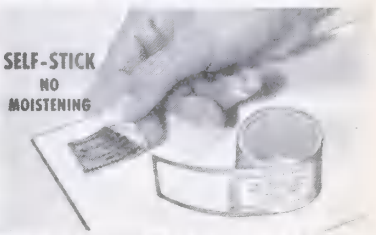
4013 DRAKE BUILDING, COLORADO SPRINGS, COLORADO 80901



CAT LITTER BOX PREVENTS ODORS

Litter is dried by screen filtration and ventilation – liquid filters through screen into pan and evaporates! Spray prevents odors, keeps litter fresh. Scoop removes solids. 19" x 14" x 6". Scoop, deodorant spray included.

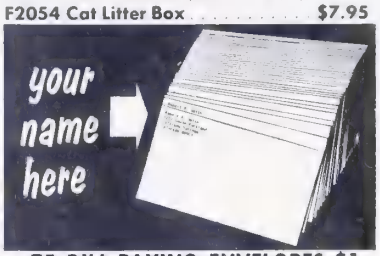
F2054 Cat Litter Box $7.95



SELF-STICK GOLD FOIL LABELS

Gleaming gold foil labels stick anywhere—a smart touch to personalize letters, books, cameras, briefcases, records, etc. Classic border, handsome black printing. 1" x 1¾". Up to 4 lines, 27 letters and spaces per line.

P4010 250 Gold Foil Labels $1.98



75 BILL-PAYING ENVELOPES $1

Why scramble for envelopes at bill-paying time, or break up good stationery sets? Mail checks, orders, etc. in these 6½" crisp white envelopes made for this job! Return shows name, address, Zip code.

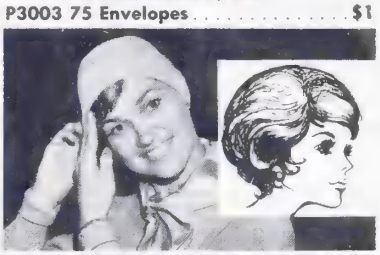
P3003 75 Envelopes $1



TOENAIL SCISSORS

These surgical-type scissors feature short, tapered steel blades especially designed for toenail clipping. Sharp steel edges cut tough, thick toenails fast and easily. The long shank gives extra leverage and manueverability.

F4091 Toenail Scissors $2.98



HOLD HAIR IN PLACE UNDER WIG

Wig-Liner ends the struggle to pin your hair up under your wig. Washable nylon stretch cap keeps straggly hairs in place, helps keep wig clean. Neutral beige color. One size fits all.

N7038 Set of 2 Wig-Liners $1.98



1000 RETURN ADDRESS LABELS $1

Quick, easy way to put your name and address on letters, records, books. Any name, address & Zip code up to 4 lines beautifully printed in black ink on white gummed labels; rich gold trim. Free handy box.

S716 1000 Labels $1



INFLATABLE FLOWER HANGERS

Great for traveling and at home. They take up practically no room in luggage, then inflate when you unpack. At home, no more out-of-shape clothes caused by wire hangers when you wash sweaters, dresses, etc. Plastic; metal hooks. 17".

H4090 Set of 3 Inflatable Hangers $1



SWINGY STRIPED TOTE BAG

Perfect for both casual and dress-up. Multicolor stripes of green, brown, black, gold, white and orange accent any outfit. Long-wearing vinyl has satiny look and feel of rich glove leather. 10"x13"; zippered closing. 2 pockets inside.

N7043 Striped Tote Bag $7.98



GIANT

2-FT. x 3-FT. POSTER

Send in any picture, document, marriage license, birth certificate, wedding invitation, black and white or color snapshot (no negatives) . . . or a 35mm color slide . . . and have it enlarged into a giant 2-ft. x 3-ft. black and white poster. Comes rolled in a mailing tube to prevent creasing. Your original returned safe and sound. A real conversation piece for any room or office!

P5009 Giant Photo (from photo) **$3.98**
P5010 Giant Photo (from slide) **$4.50**

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ITEM NO.	HOW MANY?	NAME OF ITEM	PRICE

Colorado residents add 3% tax. TOTAL ENCLOSED (or charged)

master charge THE INTERBANK CARD

Charge to my INTERBANK MASTER CHARGE account number:

Print the 4 numbers and letter from the lower left corner of card BANK NO.



Address Labels with Nice Designs

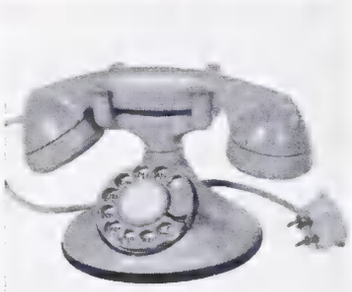
Any Initial, American Flag, Pine, Gull, Palm, Roadrunner, Saguaro, Rose. (Also available are Texas Flag, Maple Tree, Turtle Clef, and Palette). Up to 20 letters per line, 4 lines. Printed in black on white or gold gummed labels 1½" x ⅝". Packed in neat plastic box. 500 on white or 250 on gold for $2 ppd. Or on DELUXE size, 1¼ x ⅝" for $3 ppd. Specify Initial or Design desired. Via air, add 30¢ per order. Bruce Bolind, 13-L Bolind Bldg., Boulder, Colo. 80302. Thank you kindly!



Cache For Cash. Insert money or precious gems in the hos hideaway, fold and pull lon loop through short loop. The slip "wallet" between stockin top and leg. Put loop over ga ter button and fasten. Flat inconspicuous. Washable. $1.9 plus 15¢ post. Anthony Ente prises, 585 Market St., HB3 San Francisco CA 94105.



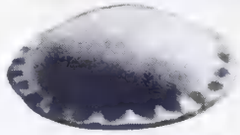
"Our House is clean enough be healthy and dirty enough be happy" is the merry max handpainted in sunny yello and white on this black c aluminum trivet. Hang it the wall; slip it under a hot p 6¼x4¼" $1.25 plus 25¢ post hdlg. Leon Duquette, HB31, Payson, Fitchburg, MA 014

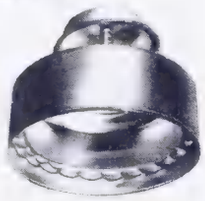


Antique Cradle Phone (vinto 1928). This luxurious model co in white, beige, yellow, gre blue, red, black, pink, gold ivory to match your déc Elegant on a desk in milac boudoir, it's guaranteed. $22. External bell, $10 extra. A $1.50 shipping. Grandcom, L HBE-3, 1152 Sixth, New Y NY 10036.



Spread Your Bed with the mantic ethnic aura of ha embroidered crewel from Ki mir. Rich wool floral patter hand-woven natural cotto multicolor; black, gold, nat or avocado on natural b ground. Single size approx. 115" $50; full 94x115" King size 120x120" $80. Gurian Fabrics Inc., 11 E St., HB3, New York, NY 10





Tartmaster cuts, crimps, pastry in one spring-a movement. Just place fillin turnovers, ravioli, filled co between two pieces of d Press knob and tarts are per ly formed in 3" round, cre or oval shapes. Recipes, instr. incl. with plated-steel master. $1.39 ppd. W Drake, HB13 Drake Bldg., rado Springs, CO 80901.



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Choice collector's item from the famous W wood factory. Blue and white Jasper plate p astronauts and module on the moon's su hand ornamented with white bas-relief b "Apollo Eleven, Man on the Moon, July 20, 19 is embossed in blue. 8" dia., gift boxed. A loom of tomorrow!

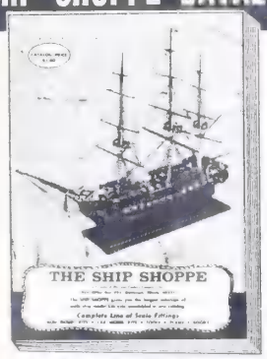
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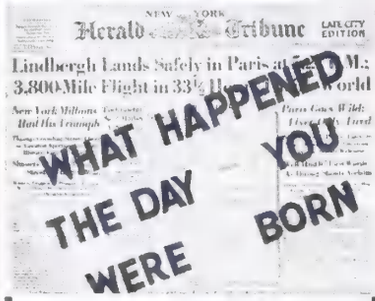
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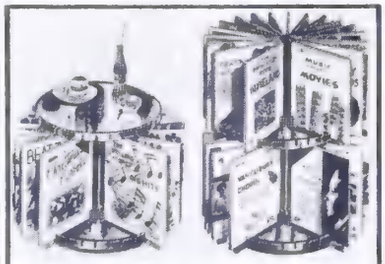
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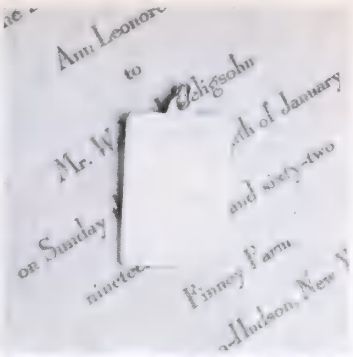
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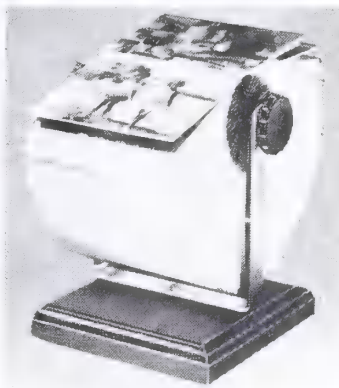
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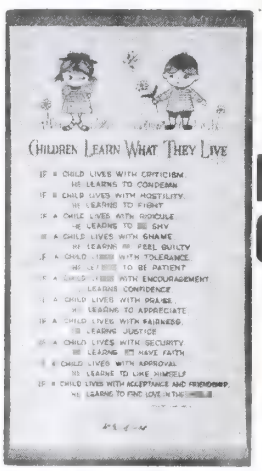
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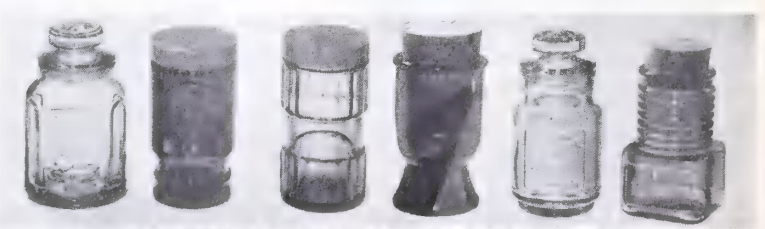
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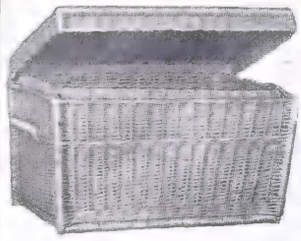
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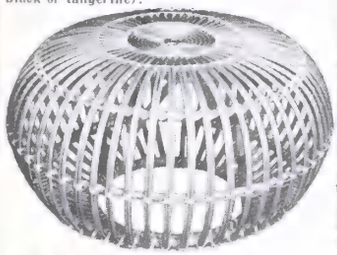


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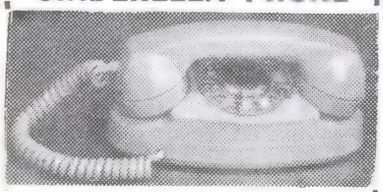
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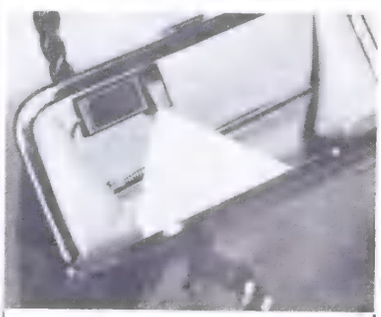
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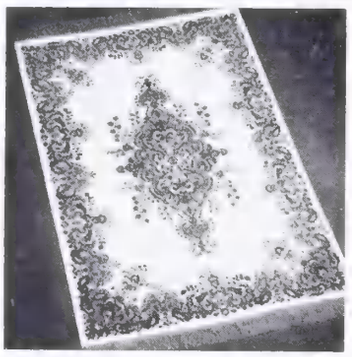
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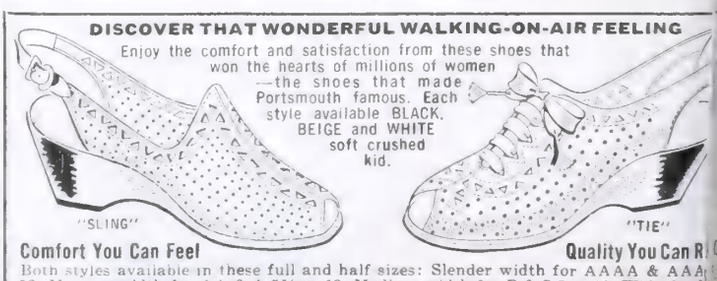
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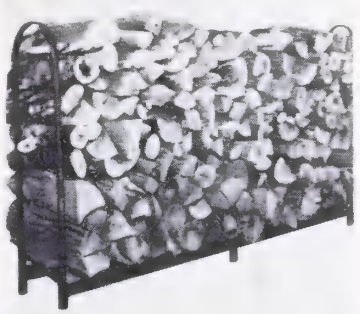
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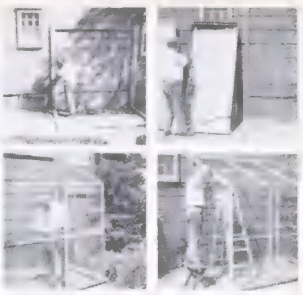
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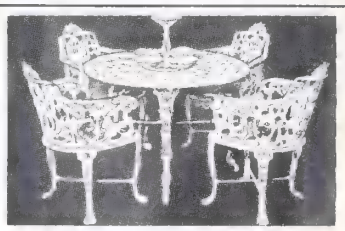
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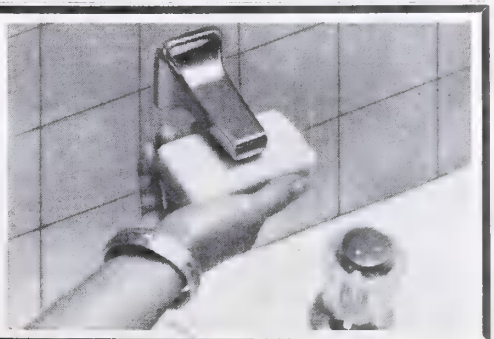
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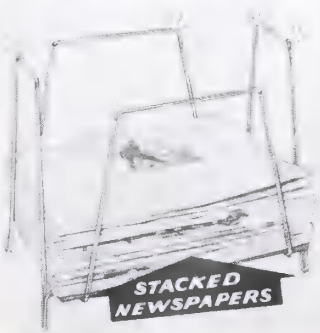
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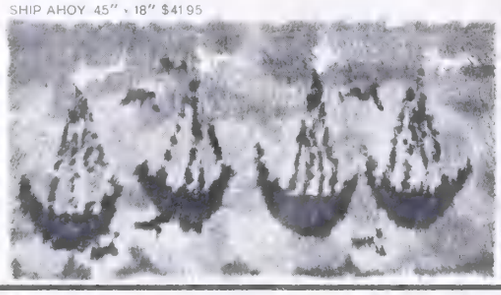
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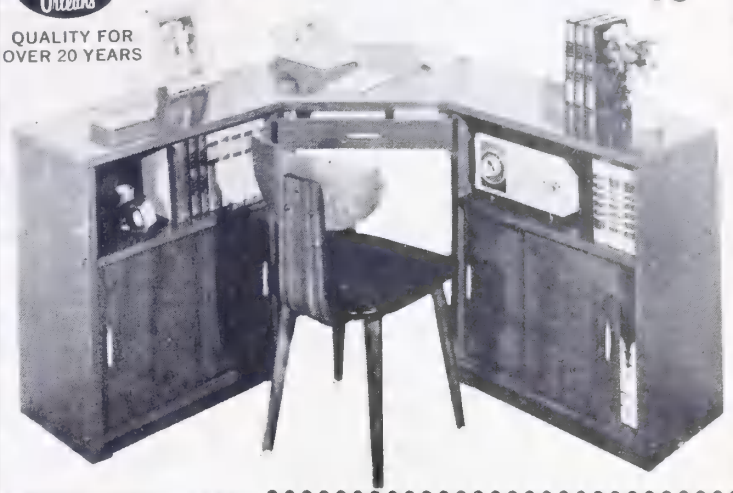


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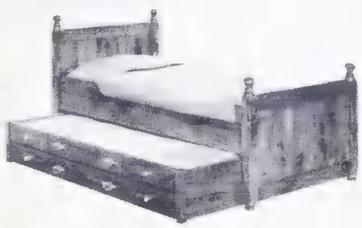
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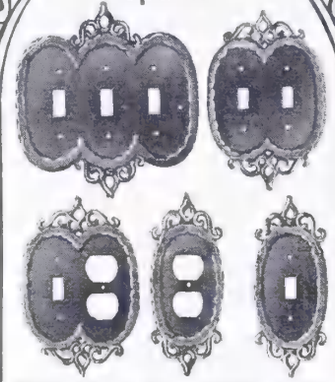
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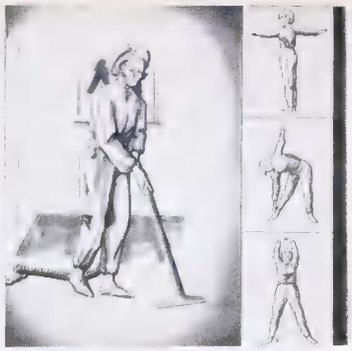




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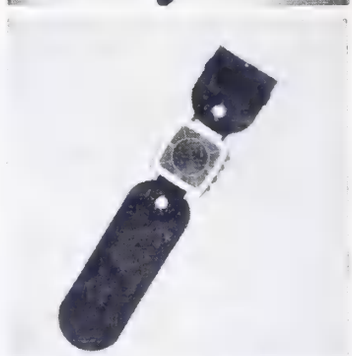
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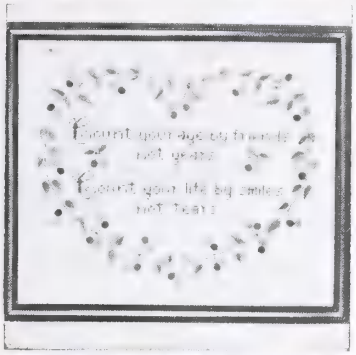


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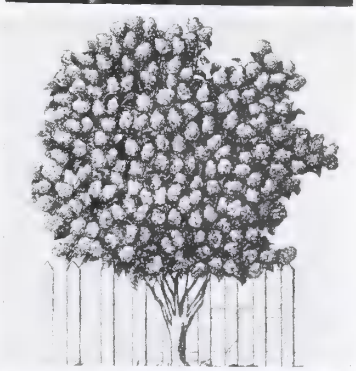
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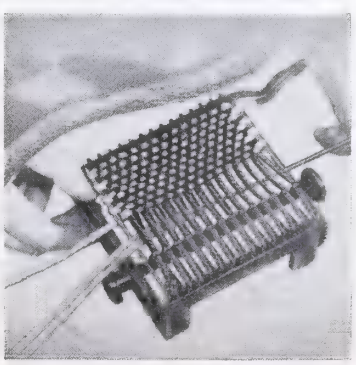
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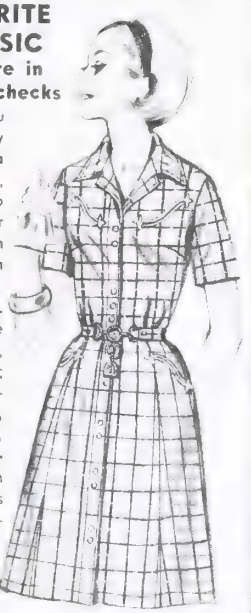
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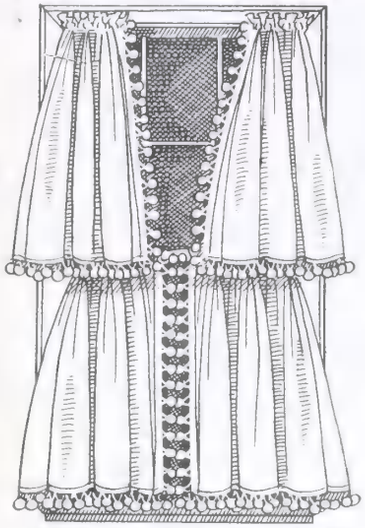


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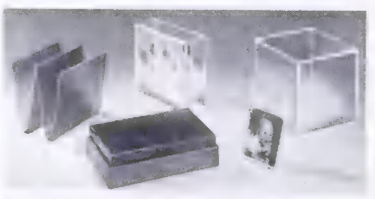
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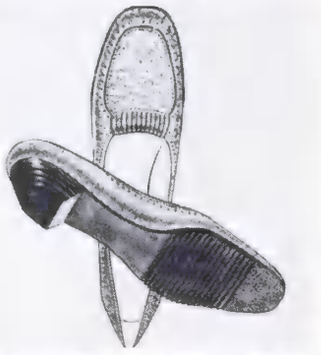
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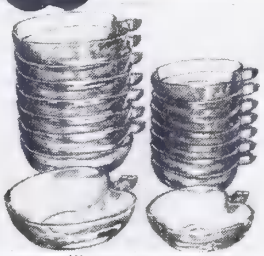
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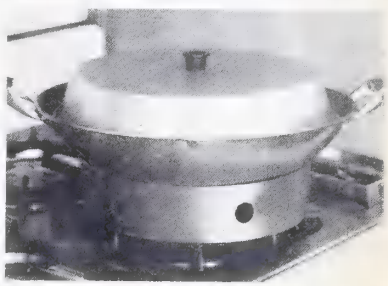


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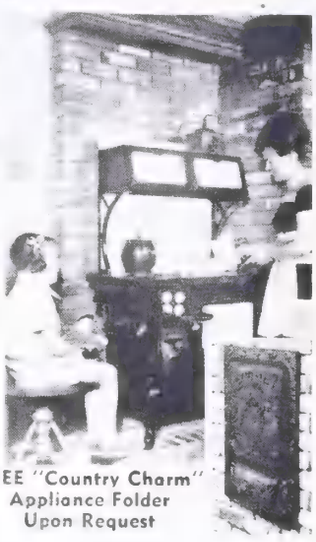


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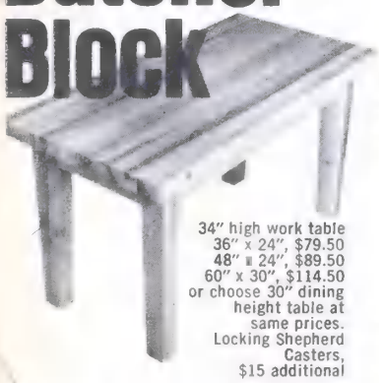
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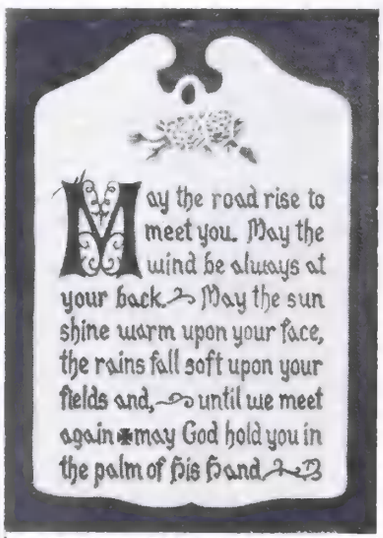


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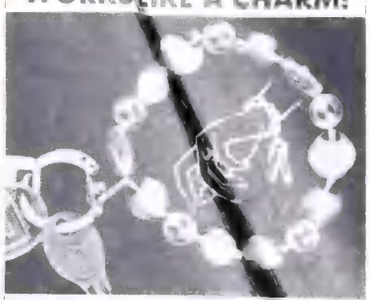
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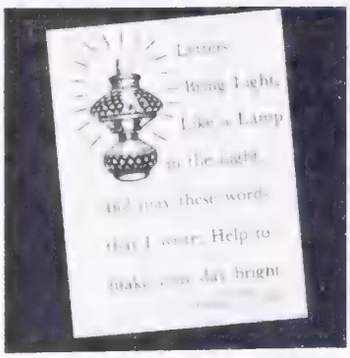
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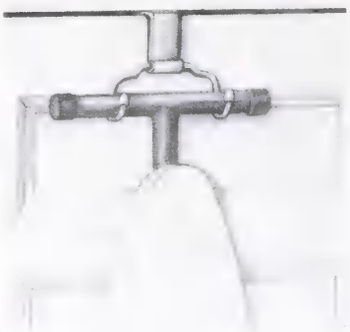
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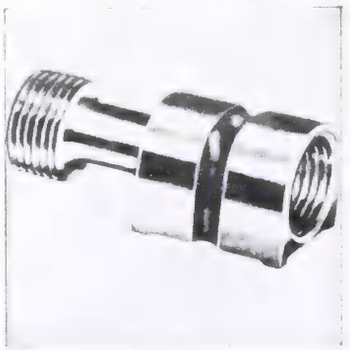
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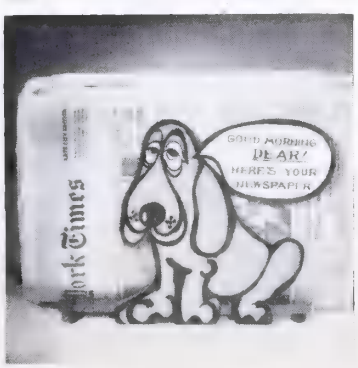
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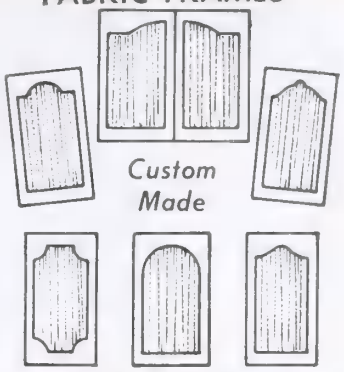
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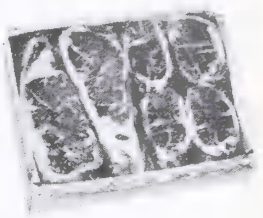


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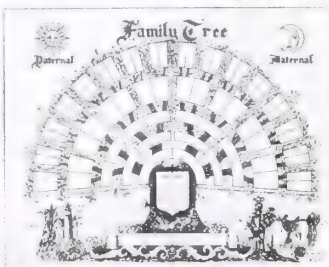
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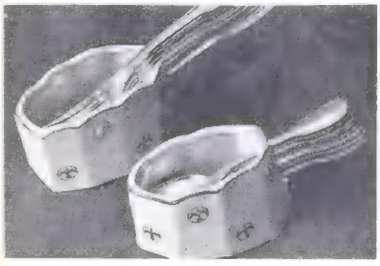
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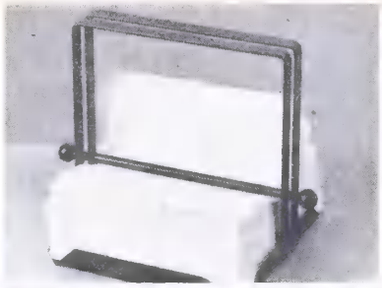
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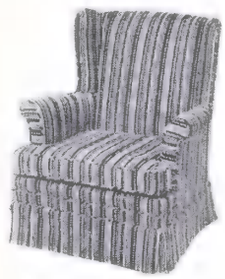
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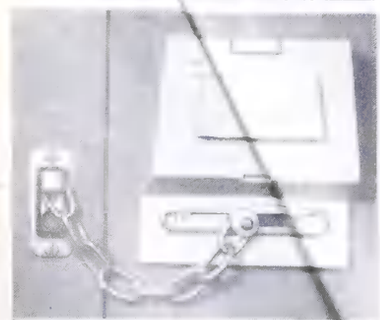
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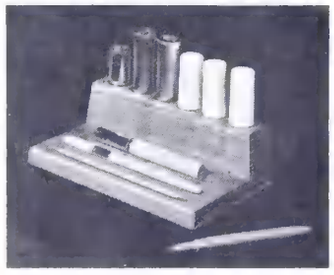
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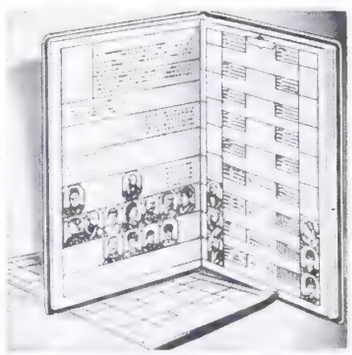
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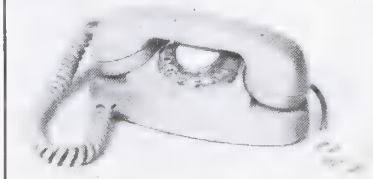
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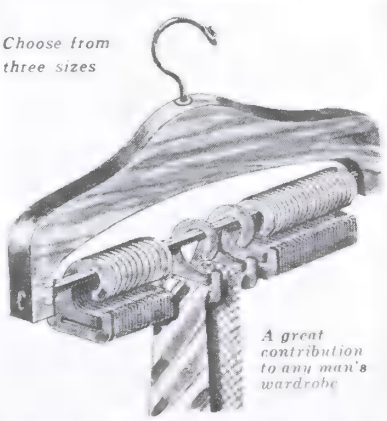
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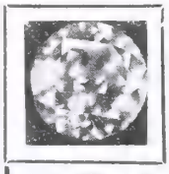
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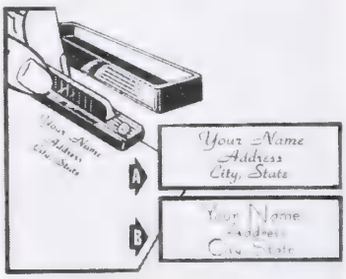


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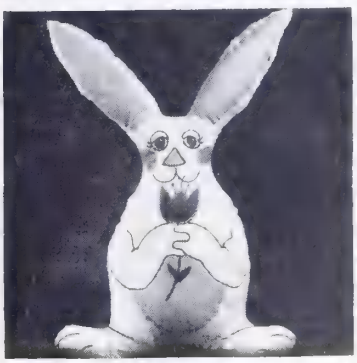
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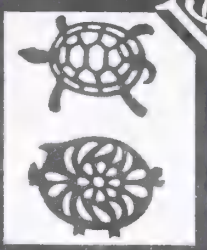




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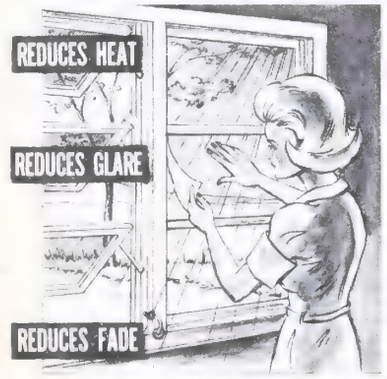
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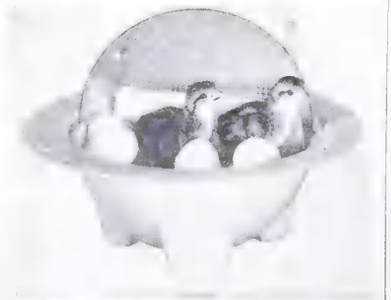


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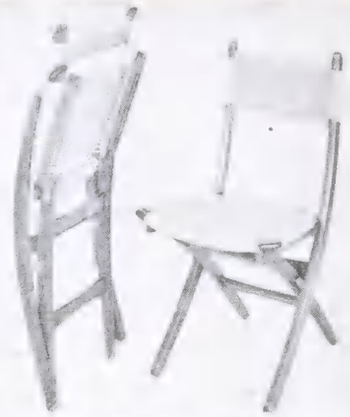


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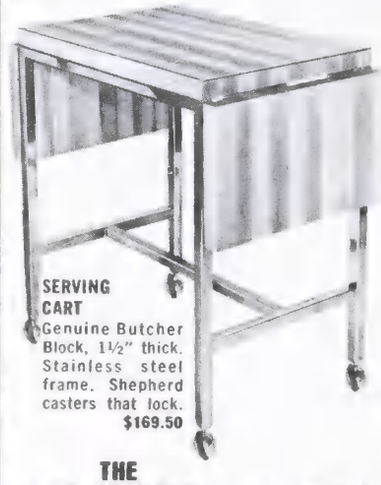
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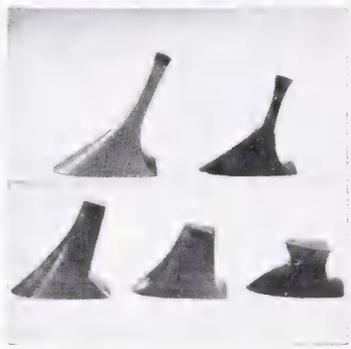
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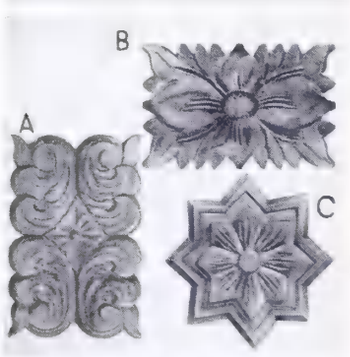
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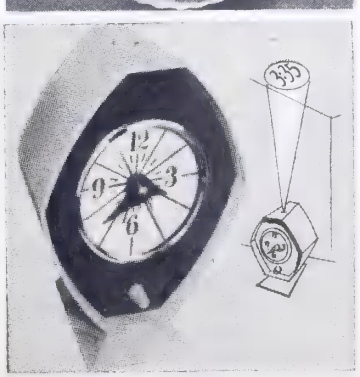
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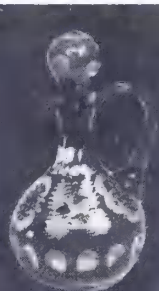
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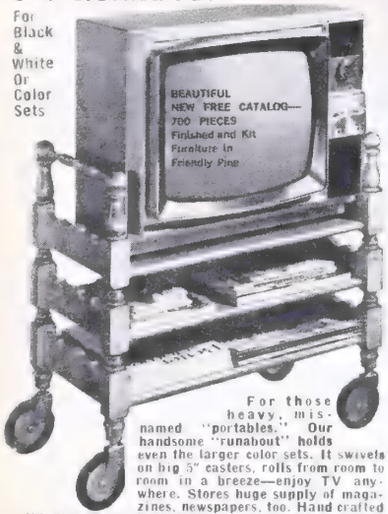


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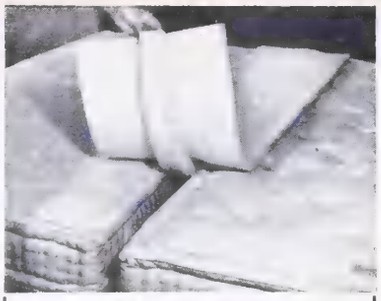
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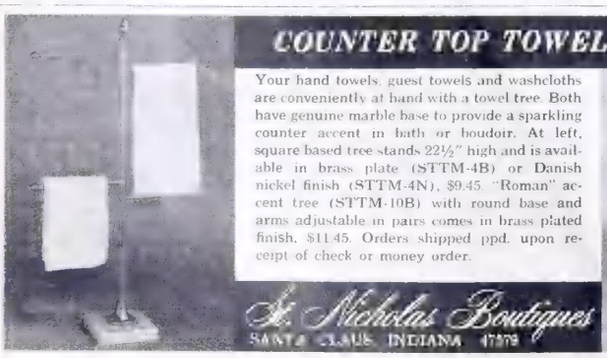
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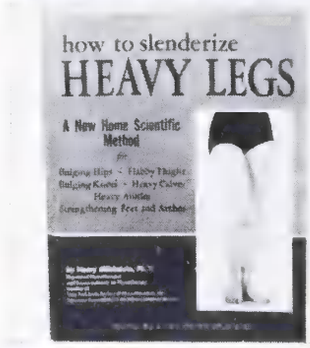
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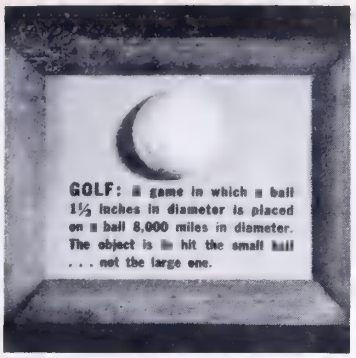


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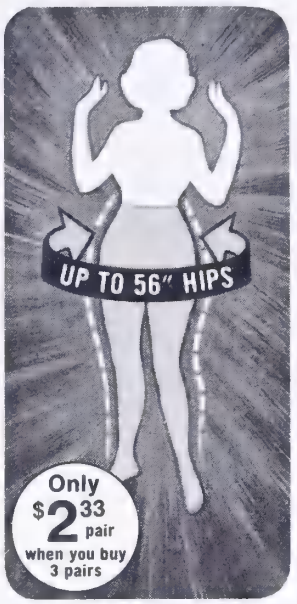
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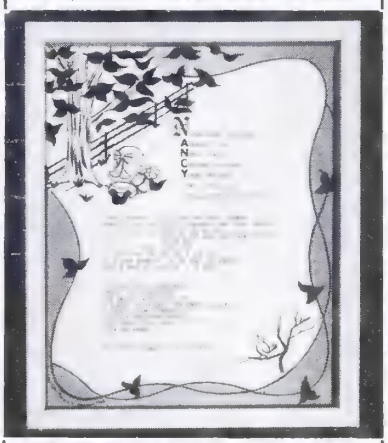
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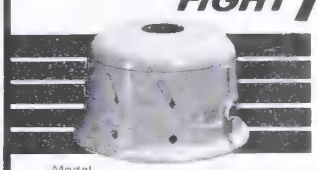
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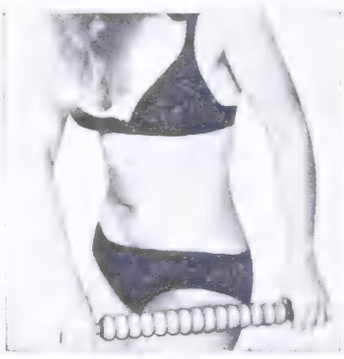
The Last Word in ultra chic imported phones looks like a sculptured jewel box. Soothing bird whistle sounds when phone rings, handset cord disappears automatically when call is complete. Blue, green, ivory, red, yellow. Immediate installation. #8-450 $59.95, $1.50 post. Metropolitan Teletronics, HB3, 35 W. 35 St., New York, NY 10001.



Prague Arm Chair lives in harmony with all period-styles. Bentwood classic in black, natural or walnut finish with natural cane seat and back. $36. Side chair version, $29. Exp. chg. coll. No c.o.d.'s. Send $1 for 56-page catalog of fine furniture. Door Store of Wash. D.C., Dept. HB3, 3140 M St. N.W., Wash., D.C. 20007.



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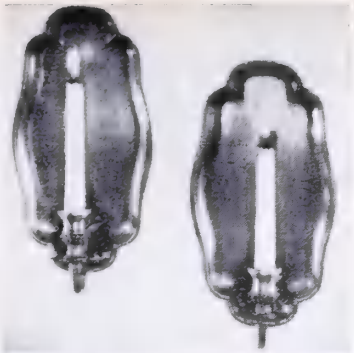


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ewter Sconces Are Perfect ver a dry sink in your dining oom, above the mantel in the amily room, over a gossip ench in the hall. Satin pewter nports from Italy have a assic simplicity. Handmade nd lovingly polished. 11¼x6" ide with hanging ring, $29.95 a. $59 pair. Ppd. Downs, Dept. 103, Evanston, IL 60204.



ephant Bearer is a Far Eastern easure imbued with romance, rtistry. Use it as end or cock- ail table. Let a pair flank a ofa. Handcrafted of natural illow, 25x17x24"h., $29.95. ray-painted in pineapple yel- w, parrot green, blue, azalea, ittersweet, black or white, add 4. Catalog 25¢. Fran's Basket ouse, 89 W. Main, HB3, ockaway, NJ 07866.



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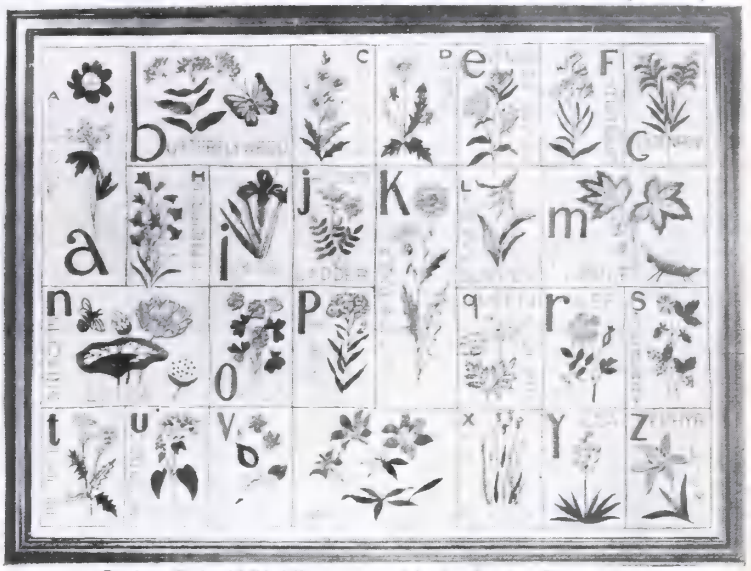
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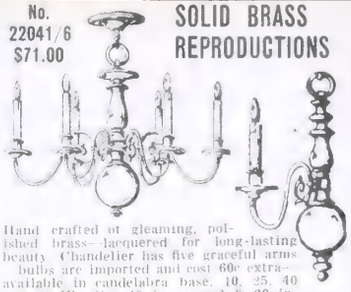
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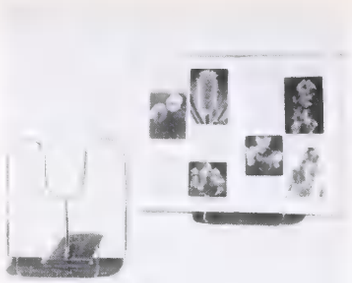
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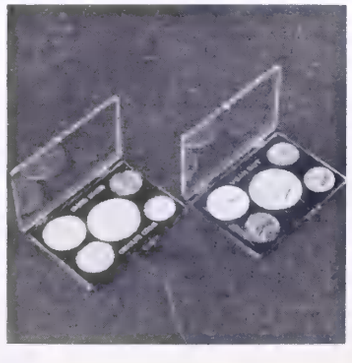












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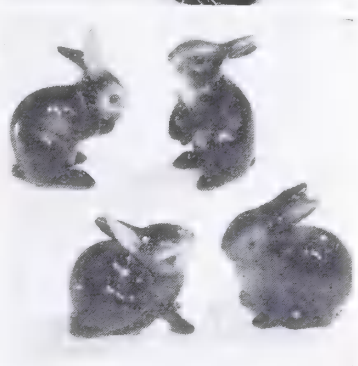
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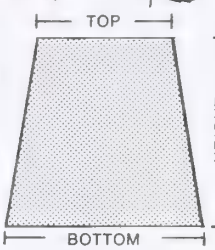
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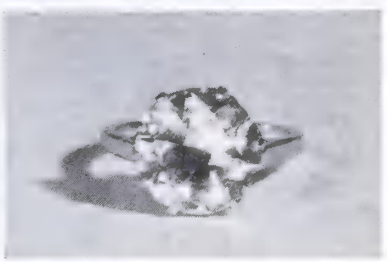


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WILL FIT	14"	15"	16"
DRUM TABLE	14"	16"	16"
30-DT SIZES	15"	17"	16"
	16"	17"	16"
WILL FIT	16"	18"	17"
DRUM TABLE	17"	18"	17"
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WILL FIT	18"	20"	19"
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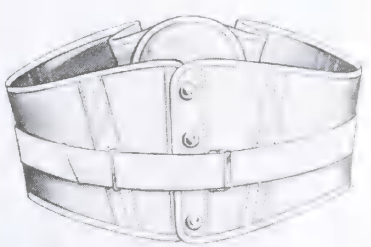
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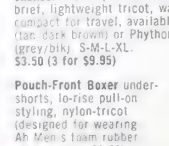
skinwear

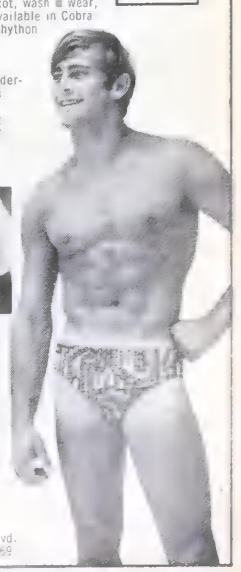
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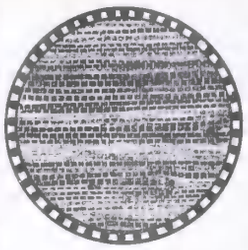
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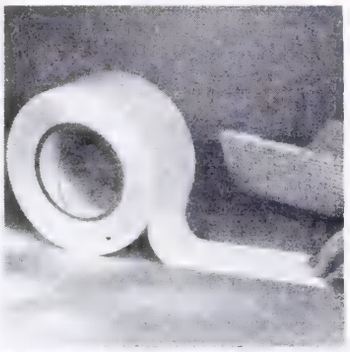


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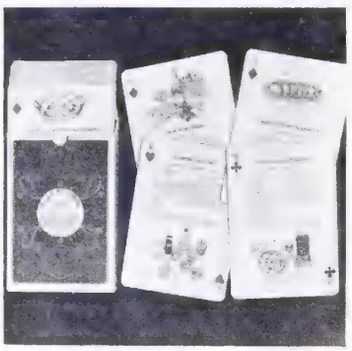
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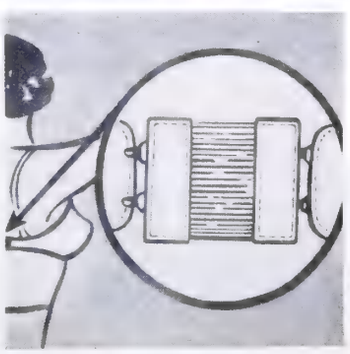
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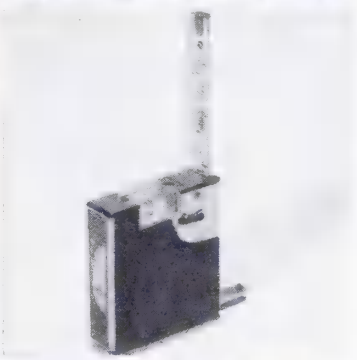
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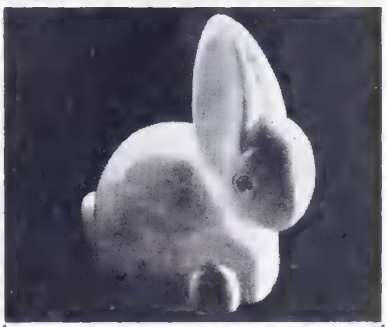
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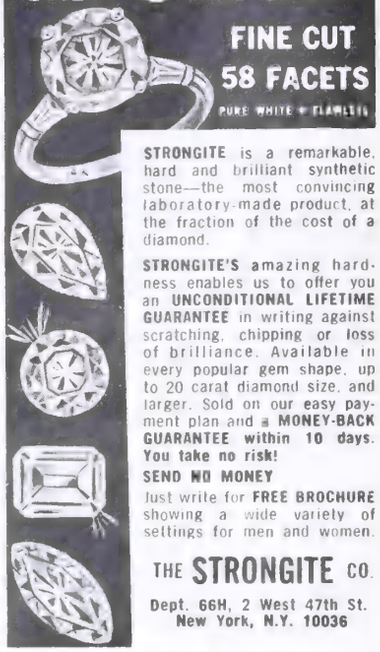
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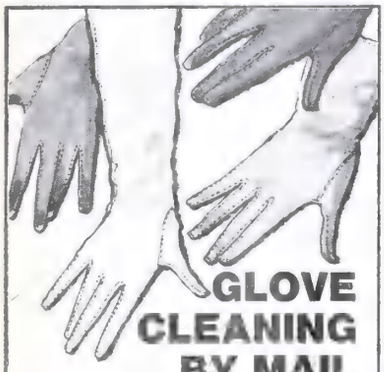
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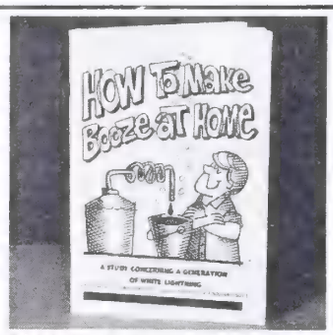


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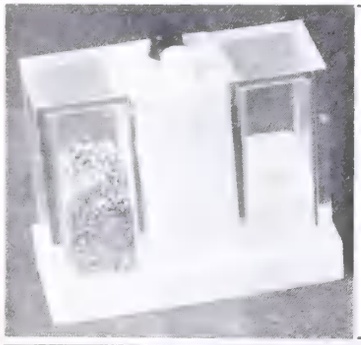
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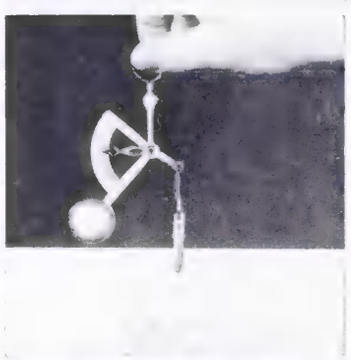
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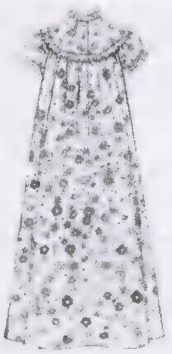


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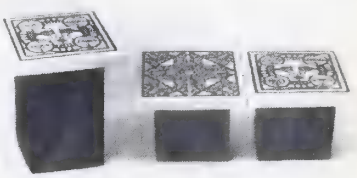
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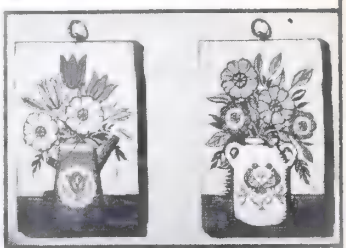
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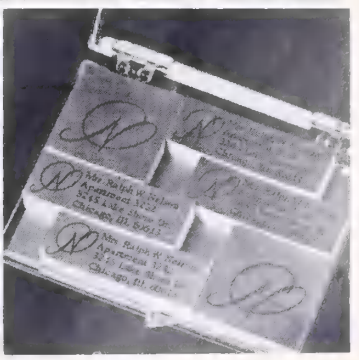
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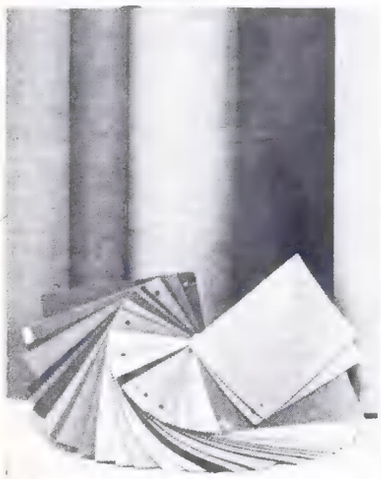
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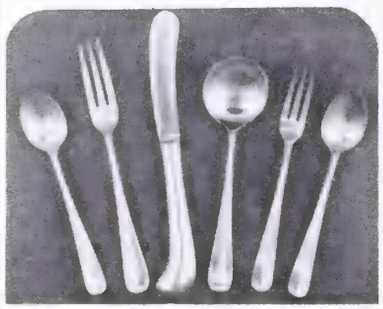
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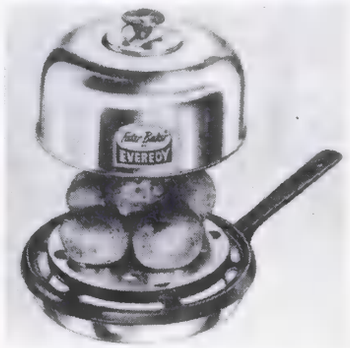
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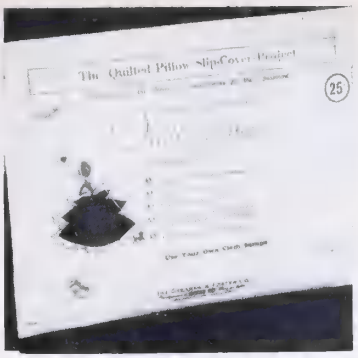


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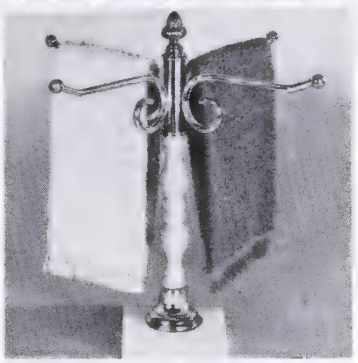


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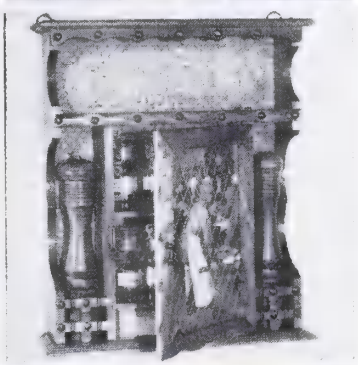
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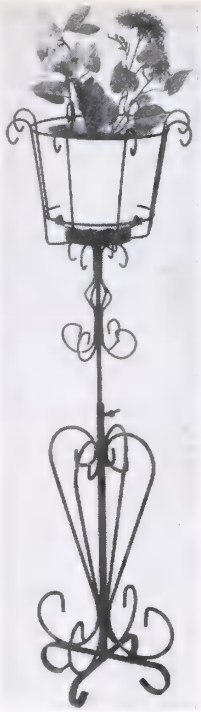


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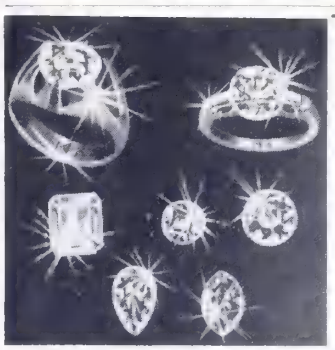


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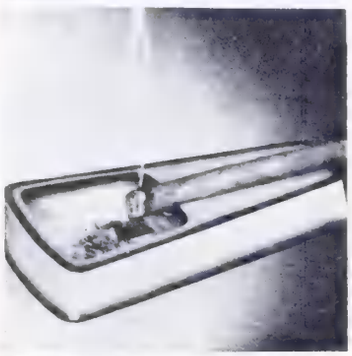
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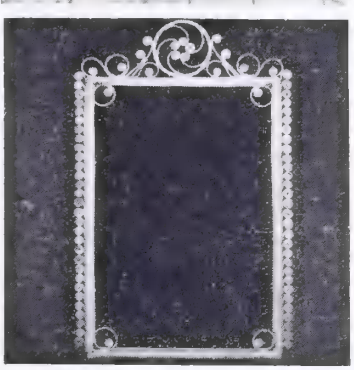
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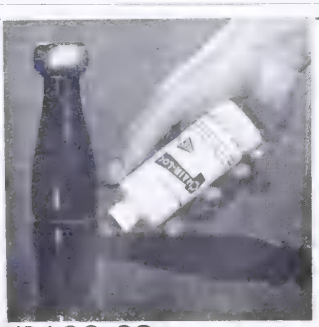
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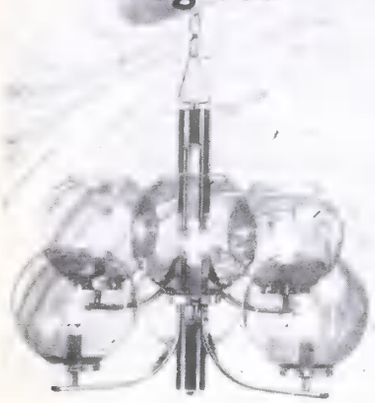
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CALIFORNIA WINES

Continued from page 98

yield of the acreage already under cultivation. Despite the beauty of its climate, many of the vines of California are working only at half efficiency because of one virus or another. Ed Mirassou, whose fifth-generation family vineyard has only recently begun to bottle and sell its own fine wines, pointed out a stand of vines that, to an Easterner, looked as if they were turning red because fall had arrived. "That's all virus," he said, but added, "with the virus-free vines we're working on from the University, we'll get two or three times what we're getting now."

The grape yield can be increased in still other ways. One study showed, surprisingly, that the traditional method of staking the vines exposes only about half the leaves to the sun. The other half contributes little or nothing to the development of the grapes. So an intensive search is being made for newer, more efficient trellising.

The changes in vineyard management are accelerating every year. In a booklet published only three years ago, the California Wine Advisory Board was still proudly claiming: "There is as yet no machine which can replace man in harvesting the grapes. Skilled pickers gather the California vintage by hand." Now several types of automatic harvesters are past the test stage and in actual use. Louis P. Martini, the operating head of the firm founded by his father, says he'll buy a mechanical harvester before he builds a badly needed new office. And any new planting and trellising by major firms is now being done with the harvesting machines in mind.

Beyond automatic picking, the Mirassou family is modernizing the German practice of field-crushing. With a portable crusher taken into the vineyards, they are crushing the grapes immediately after they are picked by the harvester. This is aimed at eliminating even minor oxidation or spoilage in the boxes during transportation to the winery. The first batch of wine made this way (it was a Chenin Blanc) was offered this year and recognized by buyers as something special.

Once the grapes leave the vineyard and arrive at the winery, the winemaker has to shed his farmer's role and become a chemist, or perhaps an alchemist. Robert Mondavi, who left the Mondavi-owned Charles Krug winery to found his own, probably has the most modern production equipment in California but does not consider it a substitute for the know-how of the individual winemaker. "You must have dedicated people who really know," he said. At the University, Dr. Berg put it a little differently: "You can test a juice chemically and you can graph all the factors, but you must have individual judgment and taste. Winemaking is still more of an art than a science."

With such emphasis on individuality, it is only natural to find that the California winemakers disagree on the best way to make fine wines. Most vineyards vintage-label their finer wines, but Christian Brothers, for example, does not. Brother Timothy, the firm's well-known cellarmaster, believes in blending old and young wines to produce a more interesting result. He uses a Cuvée (batch) number on the label instead of the year.

Should a varietal wine be made 100 percent from the named variety? A harder question, perhaps, and I found even less agreement on the answer. At Beaulieu and Christian Brothers, all the varietals are 100 percent, but down the road at Martini, the reds are blended "to develop greater complexity in the wine." It was often pointed out that some of the great Bordeaux wines are not made of one grape variety but are "field-blended." That is, they are blended from different varieties of grapes planted in a ratio worked out after years of trial and error.

At his Livermore Valley winery, Karl Wente makes some 100 percent varietals but said he would hate to be required to do so by law. On a tour of his barrel-storage area, he demonstrated the importance of blending by drawing off some aging Pinot Noir and having us taste it before and after he added a small percentage of Petite Sirah.

Most of the vineyards are trying to limit and even cut down the number of varietals on their list. Nearly all make Cabernet Sauvignon and Pinot Noir among the reds and Pinot Chardonnay and Johannisberg Riesling among the whites, but beyond that they emphasize those that do best in their climate and soil.

Chenin Blanc, a white with the freshness of the Loire Valley wines, and Petite Sirah, a dry red resembling a Rhône wine, seem to be rising stars. At Concannon, a small winery in the Livermore Valley, Petite Sirah is now the best seller. And at Mirassou, they feature Petite Rosé, a proprietary wine made from the Sirah grape. It is a rosé wine, actually made first by accident, when they inadvertently used the white-wine process (removing the skins immediately) on a batch of grapes designed for red wine.

Though most experts feel that Cabernet Sauvignon is and will be California's greatest wine, there is no unanimity on the subject. William Dieppe, President of Almadén, feels strongly that the Pinot Noirs will eventually outshine the Cabernets.

In the years to come, with these and other wines, California

Major Varietal Wines of California

Grape variety	*Most nearly resembles*
RED WINES	
Cabernet Sauvignon[1]	Full-bodied red Bordeaux (Claret)
Barbera	Full-bodied Italian red
Gamay	Lesser red Burgundy
Gamay Beaujolais	Beaujolais
Grignolino	Light Italian red
Petite Sirah	Rhône Valley red
Pinot Noir	Full-bodied red Burgundy
Zinfandel	Light red Bordeaux (Claret)
ROSÉ WINES	
Grenache Rosé	Rhône Valley rosé
Gamay Rosé	Lesser rosé
WHITE WINES	
Chenin Blanc	Loire Valley white (Vouvray)
Gewürztraminer[2]	Spicy Alsatian
Grey Riesling	Lesser Rhine wine
Johannisberg Riesling[3]	Fine German Riesling
Pinot Blanc	Lesser white Burgundy
Pinot Chardonnay[4]	Fine white Burgundy (Chablis)
Sauvignon Blanc	White Bordeaux (Graves)
Semillon	White Bordeaux (Sauternes)
Sylvaner	Light Rhine or Alsatian

1. Sometimes labeled simply Cabernet.
2. A selected strain of Traminer, which is also made as a varietal.
3. The true Riesling grape, also labeled White Riesling
4. Sometimes labeled simply Chardonnay.

ll mount a serious challenge the best of Europe. Frank hoonmaker, author of *The En-clopedia of Wine* and a recog-zed authority, recently witnessed e opening of a California "Pri-te Reserve" Cabernet on the me grounds of a Bordeaux châ-au. It was tasted with great miration and, perhaps, just a ch of foreboding, for it had a ality that measured up to all t the very finest.

These Private Reserves, Special lections, Limited Bottlings or ier designations (each produc- has his own) are wines on ich extra care has been lav-ed. They are the finest of varie-s—the grapes are selected more refully and handled more ten-rly. The wines are made only limited quantity and aged for nger periods (both in the bar- and in the bottle). They com-and premium prices ($5-$10) t indicate they are in short pply. And so they are—it is en difficult to find them out-le California.

At the other end of the wine ectrum, but just as successful, e the "pop" wines, named as ch for "soda-pop" as for "pop-ar." These are flavored wines, ually on the sweet side, much vogue with the under-30 crowd. ey are manipulated products rather than natural ones. Serious wine drinkers, of course, disdain them, if they consider them at all, but if it is true that tastes mature, then the Zapple drinkers of today may be looking for Cabernets tomorrow.

Zapple? Well, yes, that's one of them. It's apple-flavored, or did you guess? Another is Annie Green Springs, described as a "light fruity wine with a country feeling," complete with butcher-paper label. Others are more conservatively named: Ripple (it comes in red, white or "pagan pink"), Key Largo (orange-citrus), Bali Hai (tropical fruit), Spañada (like the Spanish wine punch, Sangría). Ocean Spray American Rose (cranberry) and dozens of others.

Cold Duck, a phenomenon that needs no introduction, is a simple mix of Champagne and Sparkling Burgundy. Not everyone would label it a "pop" wine, but it has a similiar appeal to a generation raised on the fizz of soft drinks.

Where table wines are at their best complementing foods, the "pop" wines are sufficient unto themselves. Chilled in a cooler at the beach or just splashed over ice, they serve a completely different need. Some come in 12-ounce bottles, making them even closer to soft drinks. ■

ALIFORNIA DESIGN

ntinued from page 86

lifornia Design XI officially ens at the Pasadena Art Mu-um on March 14 (running rough April 25). Like any show here the only criterion for good d bad is individual esthetic oice, it is sure to elicit many os and cons, even as it did hong our House Beautiful jury. ll of their choices were not nanimous. Below, we list the ob-cts each chose and a summary how the individual judges felt out the exhibition. To preface e judges' remarks, we asked the hibition's guiding light, the mu-um's curator of design, Eudorah oore, about the philosophy be-nd the show.

Mrs. Moore emphasizes that e show "does not attempt to oject or force a point of view. ather it is an editorial exhibi-n in which we seek to point t the best of the state's domes- and production design. Life ust be viewed as a whole—to ke any one phase of it and ake it exist in precious isola-tion gives it an alien and essentially fake value. However, to take the highest-level cross section of those things that impinge on our daily vision and to show them relating to each other and to more esoteric explorations is to point the way toward surroundings of more quality and imagination."

Victor Papanek, an International Technical Expert (Design) for UNESCO and teacher of bionics and design strategies at the California Institute of Art, chose the Wachsmann and Chadwick chairs, the playstructure, the woven environment and the door. He characterized the show as a whole as "truly remarkable. There was no specific 'style' that proved overriding, yet one could see that nearly everything was California. The colors, lines and textures had an immediacy and spontaneity . . . a quality of joyfulness. Unfortunately, the designers did not give a place of priority to children, [Continued]

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CALIFORNIA DESIGN

Continued

the elderly or low-income minority groups. Class, status, elegance, and luxury were words that drifted uneasily through my head. In a way, much was make-believe, a Cinderella world of bright, design-conscious 'homemakers' rather than women. Our transitory, mobile society that is turning its back on objects was ignored."

Lois Ladas, administrative assistant of the American Crafts Council, also selected the knit environment and the door, plus the ceramic gloves and the rosewood clock. "Generally, a good show with fine work," she commented. She was especially impressed with the environmental textiles. "Wood was strong, and objects and furniture were both imaginative and well-crafted. However, much of the clay lacked invention and personal statement. I was surprised not to see more free-form, funky, painted pieces. Jewelry, with the exception of that by Arline Fisch and Ed Lund, could best be described as competent."

Craig Hodgetts, a transplanted Easterner who maintains an architectural office in New York, chose the asbestos fireplace and portable gazebo. "There's a lot of good design here . . . craft-oriented, low-culture stuff and big, movie-mogul pieces which posture like jet setters. There are a few direct descendants from the Italians: svelte, sensual props for an Antonioni movie and some left-overs from the Bauhaus. The atmosphere is of well-tempered tutelage, but in a state where everyone seems to have a boat, a camper and at least two cars. I had expected designers to engage mobile existence as a unique problem rather than reforming and reforming the same tired tables and chairs in new materials. Deeds and MacGilchrist reflect to me what is unique about California."

Ron Frank's favorites were the Eames chaise, the giant blocks, the lifesaving device as well as the Chadwick and Hunter chairs. As a retailer, he found himself particularly attracted to prototypes for factory production. "One of the benefits of our impersonal age of complicated industrialization is that beautiful objects are no longer the exclusive property of the wealthy. All my selections share these attributes: beauty, utility, being pleasing to the touch and, most of all, pointing to a new way of living. This show is important not only because it showcases some as-yet unrecognized talent but also because it sheds light on how life can be enriched, more meaningful and enjoyable."

Danny Ho Fong, furniture designer and manufacturer, picked the Kipp Stewart sculpture; the chrome, aluminium and mirror table; the Hunter chair and the Roger Fleck stool and table. Reacting favorably to the "diversity and high quality of the entries," Fong said. "California Design has demonstrated that it is one of the few forums today for the display of contemporary design in the fine arts and industry. Although centered in California, it has been influential throughout the country. One of the real values of this show is that it has much to teach. Many of the pieces are real trend-setters for the future, especially in the consumer product area. Many new ideas also originate in non-objective designs . . . sculpture, weaving, etc. We must be attentive to all areas as generators of fresh and exciting thinking."

NEW BLOOMS

Continued from page 72

Africa, Asper has built a collection that blooms all year. Proteas bear a slight resemblance to an artichoke flower, although they are not related. *Protea altifolia* with its maroon-red flowers is nearly ever-blooming. Pink Mink, or *P. neriifolia*, has a strange featherlike growth around each pink bract, and the king protea grows up to 10 inches across. Proteas are being tested in containers in other parts of the country, but so far they apparently do well only in the open ground in a mild climate with full sun, excellent drainage and not too much water.

Probably no one family has made more of an impact on the gardening world than that of the Eckes in Encinitas, who first grew poinsettias in fields for cutting about 1909. From this one source, a wilding from Mexico has become our chief holiday flower. Three generations of the Ecke family presently operate the business, which until seven years ago mostly sold dormant plants. Now, unrooted cuttings and small plants are shipped all over this county and flown to such distant ports as Japan, Australia and Sweden. In France, the poinsettia has never become a Christmas flower, but the cuttings Ecke provides in autumn are rooted and grown there to reach flowering size for Easter and Mother's Day.

The Capitola area south of San Francisco has long been famous for its tuberous begonias. There, the Brown Bulb Ranch, a family business that dates back almost to the turn of the century, produces three million begonias annually. In the 1930s the yellow calla-lily was a popular florist pot plant, then a virus wiped it right out of the picture. Now the Browns have perfected a disease-free strain.

In Santa Cruz, a few miles from Capitola, Antonelli Brothers also breeds tuberous begonias, primarily for the retail trade, both locally and by mail. In addition they have this year introduced five new fuchsias, seven gloxinias, other gesneriads and pastel callas.

Although much of the California research with fruit-producing trees is oriented to the food industry, there is a significant trend toward breeding dwarf trees for home gardens. The dwarf deciduous peaches and nectarines developed by Armstrong Nurseries at Ontario, southeast of Los Angeles, can be grown outdoors in any climate where regular peach trees are cultivated. The dwarf citrus bred by Floyd C. Dillon of Mission San Jose make handsome, fruit-bearing plants that can be grown in containers in cold climates.

With the California breeders hybridizing everything from orchids to Macadamia nuts, visitors can hardly be blamed for imagining that sticks stuck in the ground suddenly turn into flower-covered trees in this benign climate. And so California can quite aptly be termed the "open greenhouse" for our whole country.

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a—Pink, 2 ft. .29 ea.
a—Pink, 3 to 4 ft. .49 ea.
a—Pink, 4 to 6 ft. .89 ea.
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Flowering Dogwood, ft. .29 ea.
Flowering Dogwood, ft. 1.29 ea.
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Leaf Plum, 1 to 2 ft. .59 ea.
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rmint Flow. Peach, 2½-4 ft. .89 ea.
ink Flowering Cherry, ft. 3.98 ea.
ring Crab—Red or Pink, to 3 ft. .98 ea.—4 to 6 ft. 1.98 ea.
se Red Bud, 1 to ft. .49 ea.
of Heaven, 3 to 5 ft. .69 ea.
Red Buckeye, ½ to 1 ft. .69 ea.
lia Soulangeana, 1 to 2 ft. 1.39 ea.
ng Peach, Red or Pink, t. .69 ea.
ng Peach, Red or Pink, ft. 1.29 ea.
Flowering Peach, 2 to 3 ft. .89 ea.
e Fringe, 3 to 3 ft. .98 ea.
ese Flow. Cherry, 3 to 5 ft. 3.98 ea.
ean Mountain Ash, to 4 ft. 2.49 ea.
Scarlet Hawthorn—d Blooms, 3 to 5 ft. 4.49 ea.
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Yellow Buckeye, 1 to 2 ft. .59 ea.
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Red Flowering Dogwood, 2 ft. 2.49 ea.
Red Flowering Dogwood, 3 to 4 ft. 3.98 ea.
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Green Weeping Willow, 2 to 3 ft. .39 ea.
Green Weeping Willow, 4 to 6 ft. .69 ea.
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Ginko Tree, 1 to 2 ft. .79 ea.
Ginko Tree, 3 to 5 ft. 2.98 ea.
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Pin Oak or Red Oak, 3 to 5 ft. 1.29 ea.
Willow Oak or Scarlet Oak, 2 ft. .79 ea.
Willow Oak or Scarlet Oak, 3-5 ft. 1.29 ea.
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Lombardy Poplar, 2 to 3 ft. .10 ea.
Lombardy Poplar, 3 to 4 ft. .19 ea.
Lombardy Poplar, 4 to 6 ft. .29 ea.
Faassen Red Leaf Maple, 3-5 ft. 4.49 ea.
Sycamore, 3 to 4 ft. .49 ea.
Sycamore, to 6 ft. .89 ea.
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Black Locust, 2 to 3 ft. .29 ea.
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Elberta Peach, 3 to 5 ft. 1.19 ea.
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J. H. Hale Peach, 2 to 3 ft. .79 ea.
J. H. Hale Peach, to 5 ft. 1.19 ea.
Hale Haven Peach, to 2 ft. .49 ea.
Hale Haven Peach, 2 to 3 ft. .79 ea.
Hale Haven Peach, 3 to 5 ft. 1.19 ea.
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Dixie Red Peach, 2 to 3 ft. .79 ea.
Dixie Red Peach, 3 to 5 ft. 1.19 ea.
Golden Jubilee Peach, 1 to 2 ft. .49 ea.
Golden Jubilee Peach, 2 to 3 ft. .79 ea.
Golden Jubilee Peach, 3 to 5 ft. 1.19 ea.
Champion Peach, 1 to 2 ft. .49 ea.
Champion Peach, 2 to 3 ft. .79 ea.
Champion Peach, 3 to 5 ft. 1.19 ea.
Maygold Peach, 1 to 2 ft. .49 ea.
Maygold Peach, to 3 ft. .79 ea.
Maygold Peach, 3 to 5 ft. 1.19 ea.
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Moorpart Apricot, 2 to 3 ft. .98 ea.
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PRODUCT INFORMATION

Pages 48-55

Hallway:
The antique tin light fixtures are from Morelia. Yellow acrylic by Craig Kaufmann. Small red painting by Joseph Albers. Painting at end of hall by Kenneth Noland. Tapestry by Roy Lichtenstein. Sculpture by Peter Alexander.
Living room:
Handwoven sofa fabric, WEBB TEXTILES INC. "Tree of Life" printed linen drapery fabric, JOFA INC. Moroccan-style rug designed by John Hall, V'SOSKE SHOPS INC.
Dining room:
Fabric, J.H.THORP & CO. Table and chairs designed by John Hall.
Kitchen:
Hand-painted Pueblo tiles are from Mexico; 18th-century oak table; English Staffordshire-back chairs. Old tortilla molds hang on cupboard.
Master bath:
Fittings, Sherle Wagner, 125 E. 57th St., N.Y.C. 10022.
Master bedroom:
Fabric, BRUNSCHWIG & FILS. Rug, V'SOSKE SHOPS INC.

Pages 56-59

Franklin stove and all kitchen equipment, SEARS ROEBUCK. Bedroom chests, KNOLL INTERNATIONAL. Dining chairs, THONET. The fabrics on the bedroom chair and on the lampshade, MARIMEKKO, available from DESIGN RESEARCH, 53 E. 57th St., N.Y.C. 10022. "Duco" enamel paint used for flower floor in living-dining room and Du Pont polyurethane coating on all floors, E.I. DU PONT DE NEMOURS. Bedspread is mohair.

Pages 60-63

Striped silk wallcovering in bedroom, SCALAMANDRÉ. Striped French cotton wallcovering in bathroom, BRUNSCHWIG & FILS. Wall effects in foyer and living room, MCKINNON AND GAVALLER. Furnishings, antique.

Pages 64-67

Construction: Watco finish on exterior and interior redwood, WATCO-DENNIS CORP. Equipment: Sink in kitchen and bath tub, AMERICAN STANDARD. Dishwasher, THERMADOR DIV. OF NORRIS IND. Smooth surface Corning cook-top, CORNING GLASS WORKS. Refrigerator, WESTINGHOUSE ELECTRIC CORP. Bathroom countertop, FORMICA; towel bars etc., ACME HARDWARE CO. INC.

Furnishings: Red modular couch, glass-topped coffee table, Morreddi bar from Italy, shag rug, Lowey bureau in bedroom, all from FRANK BROTHERS, 2400 Long Beach Blvd., Long Beach, Calif. 90006. Saarinen table in dining room, HERMAN MILLER. Beanbag chair, MEL BROWN FURNITURE. Wicker stool in kitchen, PIER 1 IMPORTS. Orbiter lamps, CARROLL SAGER & ASSOCS. TV in bedroom, SONY CORP. OF AMERICA.

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Furnishings: All furniture made by Martin Brattrud under the direction of Decorator Jack Wojak of W & J SLOANE. Wood collage combined with graphic in living room by Nicholas Cann. Handwoven wall hanging in dining area by E. J. Robinson. Accessories in kitchen, WEST BEND. Black glass and chrome light fixture in dining area by HUDSON-RISSMAN. Carpets, W & J SLOANE.

Pages 82-87

Kipp Stewart's Fiber Glass Sculpture, KIPP STEWART. Don Chadwick Seating System, KASPARIAN'S INC. Roger Fleck's Play Structure and Outdoor Furniture, BLUEPETER. Rolf Rezeck's Life Saving Device, SURF SAVING INTERNATIONAL. Douglas Deeds's Gazebo, ARCHITECTURAL POTTERY-ARCHITECTURAL FIBERGLAS. Eames chaise, HERMAN MILLER INC.

Pages 88-89

Refrigerator/freezer, SUB-ZERO FREEZER. Stainless steel triple-compartment "Cuisine Decor" sink and stainless steel "Hospitality Centre" sink with NuTone built-in food center, ELKAY; NUTONE DIV., SCOVILL MFG. CO. Char-Glo built-in grill, WASTE KING UNIVERSAL. Four-burner cook top, O'KEEFE & MERRITT. Two burner cook top, MODERN MAID. Enamel cookware, DESCOWARE. Fabrics, CHARLES BARONE. Carpeting, CALLAWAY MILLS. Vinyl flooring, CALIFORNIA CUSTOM VINYL. Plastic laminate cabinet surfaces, FORMICA. Furniture, TROPI-CAL. Ceiling material, GILFORD VINYL WALLCOVERING, LEATHER CO. Lighting, ROBERT LONG LIGHTING, DIV. OF METROPOLITAN FURNITURE. Builder, CAREFREE KITCHENS INC. Cabinets, IMPERIAL CABINET & FIXTURE CO. Display sponsored by SOUTHERN CALIFORNIA GAS CO.

Pages 90-93

Mr. and Mrs. Lewis W. Douglas Jr. house: Table setting by Virginia Douglas, Interior Designer. Goblets and bowls, KALEIDOSCOPE GIFT SHOP, 9522 Santa Monica, Beverly Hills, Calif. Mr. and Mrs. Jerome Orbach's house: Patio designed by Barbara Windom. Yellow pottery, SKILLETS, 8634 Sunset Blvd., Los Angeles. Mr. and Mrs. Henry Sharp's house: Plates and napkins, SKILLETS. Robert B. Benner's house: Table and chairs from Landes Idlewood Collection, GLENNEYRE FURNITURE. Mr. and Mrs. Arthur Julian's house: "Cloud Nine" Franciscan White stone Ware, FRANCISCAN CHINA. Rattan chairs, DENNIS & LEEN. ■

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House Beautiful

ECIAL DECORATING ISSUE

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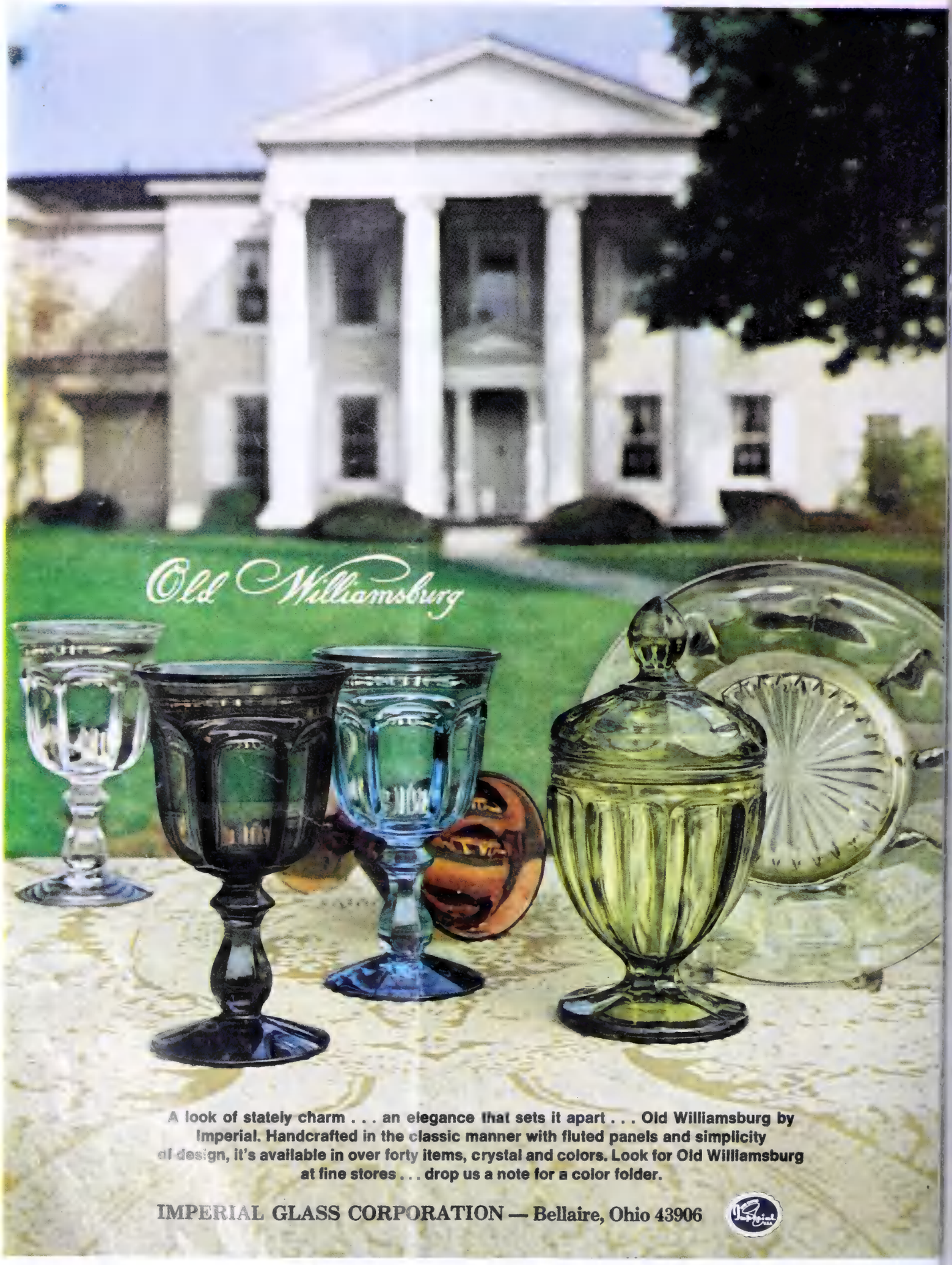






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APRIL 1971

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COVER

In a house in Westchester County, N.Y., ready-made fiber-glass draperies from Burlington House; carpeting of Kodel polyester from World Carpets; table, chairs and buffet choices from "The Sheath" group of Thayer Coggin Inc. Photograph, Howard Graff.

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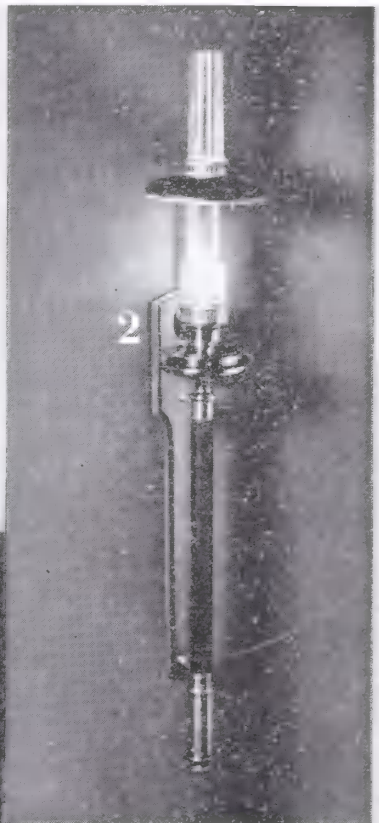
3. Stiffel's Oval Wall Etagère. Antique oiled mahogany finish. Brass trim. Glass shelves—44" high, 12¼" wide, 7½" deep. About $159.

4. A Stiffel clock. Old pine, trimmed with brass. Green velvet sash and mounting hardware included. Traditional in every respect except for the movement which is battery powered—24" high, 8½" wide, 4½" deep. About $115.

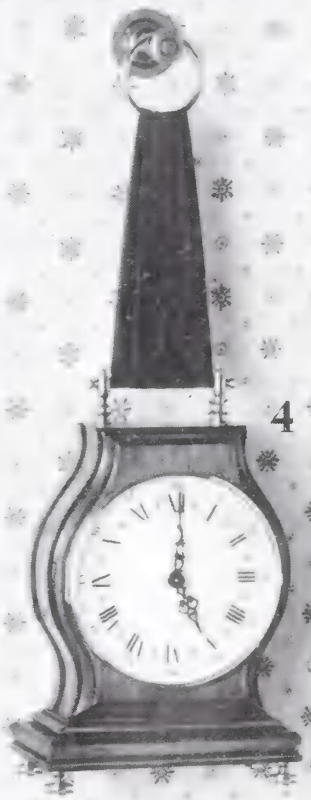
5. A wall shelf! Antique mahogany with antique burled spindles and drawer front. Old brass drawer pulls. Drawer lined with gold-and-white book paper. It's 11¾" high, 23¼" wide and 7½" deep. About $105.

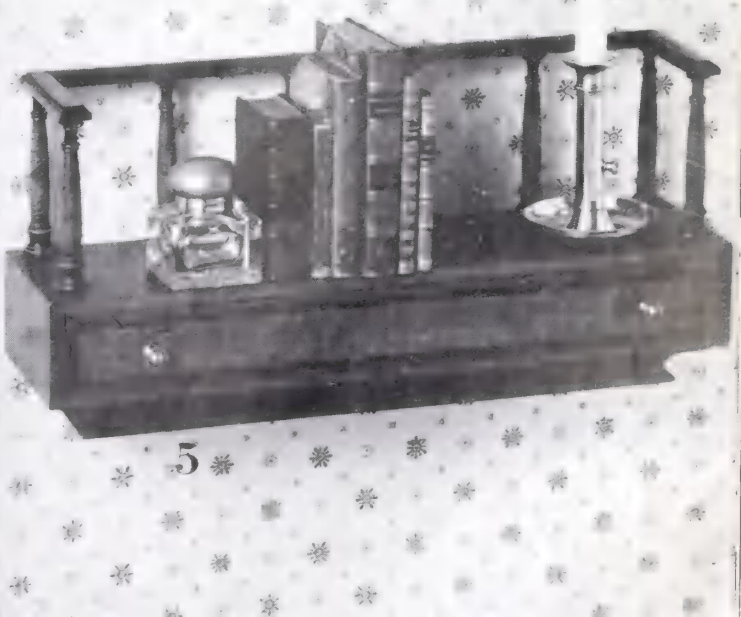
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LETTERS WE LIKE*

I thoroughly enjoyed your article in the January issue entitled "Gloomy Victorian Lights Up." I had begun to think you folks had nothing anymore to offer someone like me with four active young children. So many of your houses are just that—houses, not homes. The "Decorating Scrapbook" made me rather dizzy, but then I turned through the marvelous pages of "Projects '71" and the "Breads" article. You made up for all those "way-out issues.

R.Y.H., South Windsor, Conn.

I almost didn't renew my subscription in November because I felt I wasn't getting much out of House Beautiful. Now I am happy that I did. I so enjoyed the January issue with the "Decorating Scrapbook." Please keep these "Scrapbooks" coming.

L.J.F., Plantation, Fla.

See our second scrapbook—on window treatments—in this issue; and watch for more in the future.—Ed.

$50,000 BARGAIN

I'm writing in reference to your February issue and the article "The Best House $50,000 Can Buy." My husband and I are buying property for our home, and plan to build as soon as possible. As I hope to stay in the home we build until our children are grown, I'm very particular about the type of house I want. We've looked at floor plans and homes endlessly; only yesterday did I find what I've been looking for. "The Best House" exemplifies everything we've looked for with the least amount of modifications. I loved the feeling of openness with the privacy of its design. It gives tremendous gardening possibilities, with a chance for unique, inventive planting. My husband was especially pleased with the bedroom arrangements—master downstairs, children upstairs. We were also attracted to the courtyard with the reflecting pool. We would put a swimming pool in its place. All in all, this house is just what we want.

R.K., Marietta, Ga.

I have just received my February issue of House Beautiful, a magazine I love and live by for its interiors—but not for most of its recent house planning. Just look at the outside elevation of your $50,000 house. Who really wants to live all shut out from the world? Not if you're young and have to stay home with a baby, and not if you're older and want to see the world go by. As for patios, they are never as useful as screened porches, which can be used in sun and rain.

M.R., Tecumseh, Mich.

WATCH YOUR STEP!

Your January issue shows one thing I believe is flagrantly wrong, a stairway covered with a very attractive multicolored, striped carpet. Even people with the best eyesight are likely to have their vision blurred by something like that. This sort of camouflage may be fine on a dress, a chair, even a floor. But the first rule in decorating a stairway is to see that people can easily determine where the steps are, so that they don't fall. One can be just as esthetic in decorating a stairway without masking the steps' definition.

H.J.M., Philadelphia, Pa.

House Beautiful invites reader comments on material in the magazine, and on all subjects involved in life at home. Address letters to House Beautiful, Room 973, 717 Fifth Ave., New York, N.Y. 10022.

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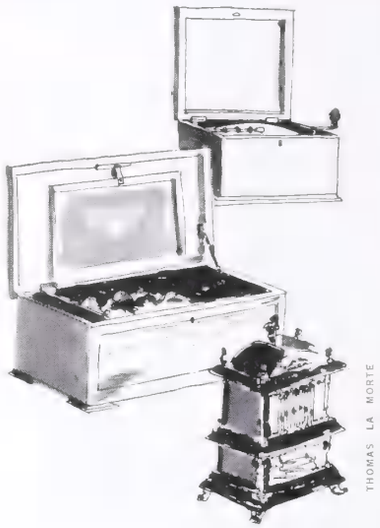
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By Epsie Kinard

ADDRESS BOOK



THOMAS LA MORTE

Who makes recordings of old music box tunes?

The Boston reader may be pleased to know that Columbia Records have tapped Rita Ford's rare collection of antique music boxes to make long-playing albums. Notably brilliant arrangements are two recordings: "Music Box Hymnal," as persuasive as prayers set to reverent music, and "Wound-Up Opera," an opera buff's anthology of favorites. They are available at record and gift shops or by mail from Rita Ford's shop, 812 Madison Ave., N.Y.C. 10021, for $6.95 plus postage.

Who repairs lacquer trays?



Pell Studio, 240 East 75th St., N.Y.C. 10021, would repair this Ames, Iowa reader's chipped Oriental lacquer tray by sanding it down to make edges even all around. The raw edge would be finished with lacquer to match the tray. Any detail of border decoration sacrificed to the repair would be touched up with oil paint or gold leaf. Estimate given upon receipt of tray.

Who will design a sampler to order?

The Atlanta reader who wants something less trite than "God Bless Our Home" to embroider on her sampler can enlist the services of the Woolworks, Inc., 783 Madison Ave., N.Y.C. 10021. This needlepoint shop will handpaint on canvas your own favorite saying or verse in pretty lettering with a border or create a whole design around your quotation or *bon mot*. Send the saying and state choice of colors, size of canvas and your preferences as to design. The shop will then submit a sketch with an estimate.

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The Left Hand at 145 East 27th St., N.Y.C. 10016, a shop with a left-handed owner, can supply our Denver reader with scissors with reverse blades and a contour for the left thumb, plus a left-handed soup ladle, corkscrew, a fountain pen with the point properly slanted, an address book with the index on the left side or an electric iron with the cord on the left. Write for their catalog which contains almost 100 items. ■



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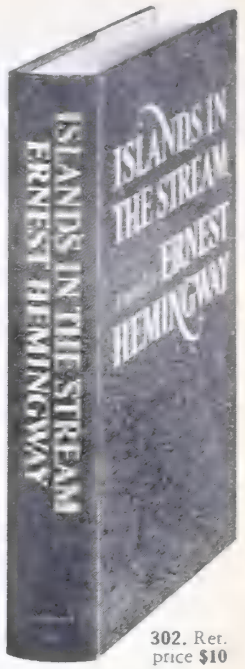
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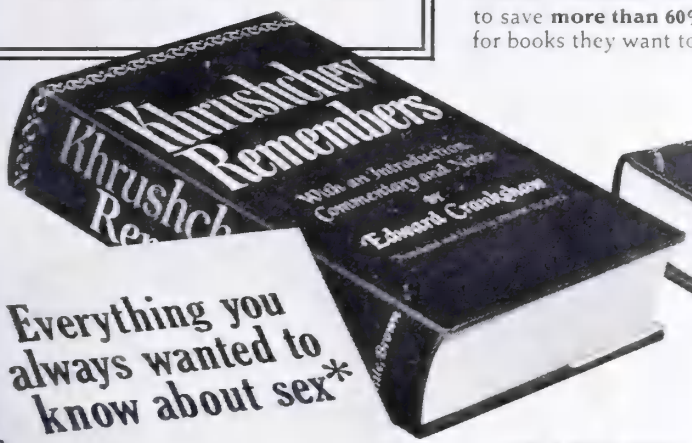
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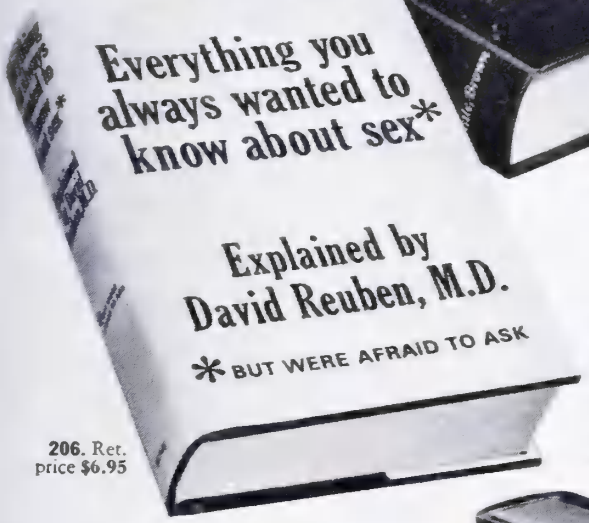
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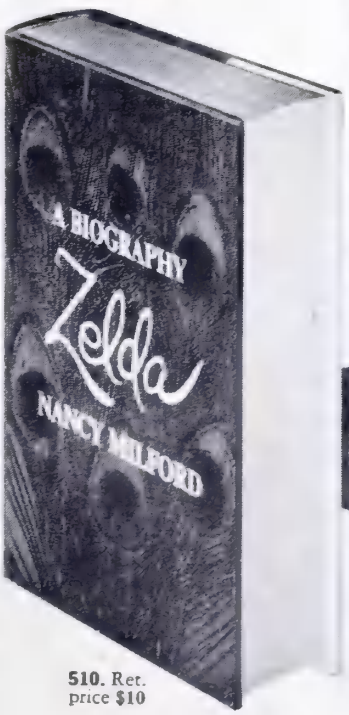
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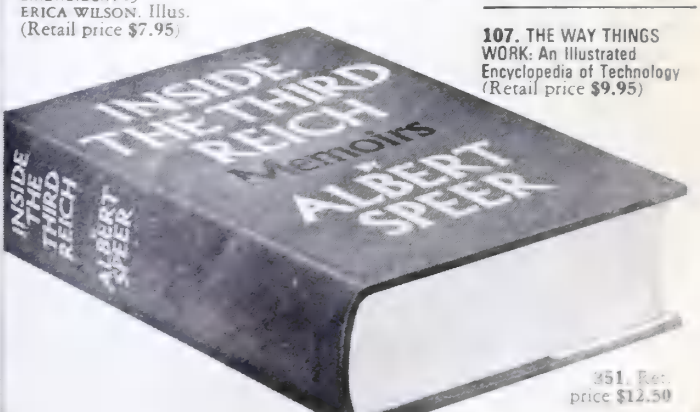


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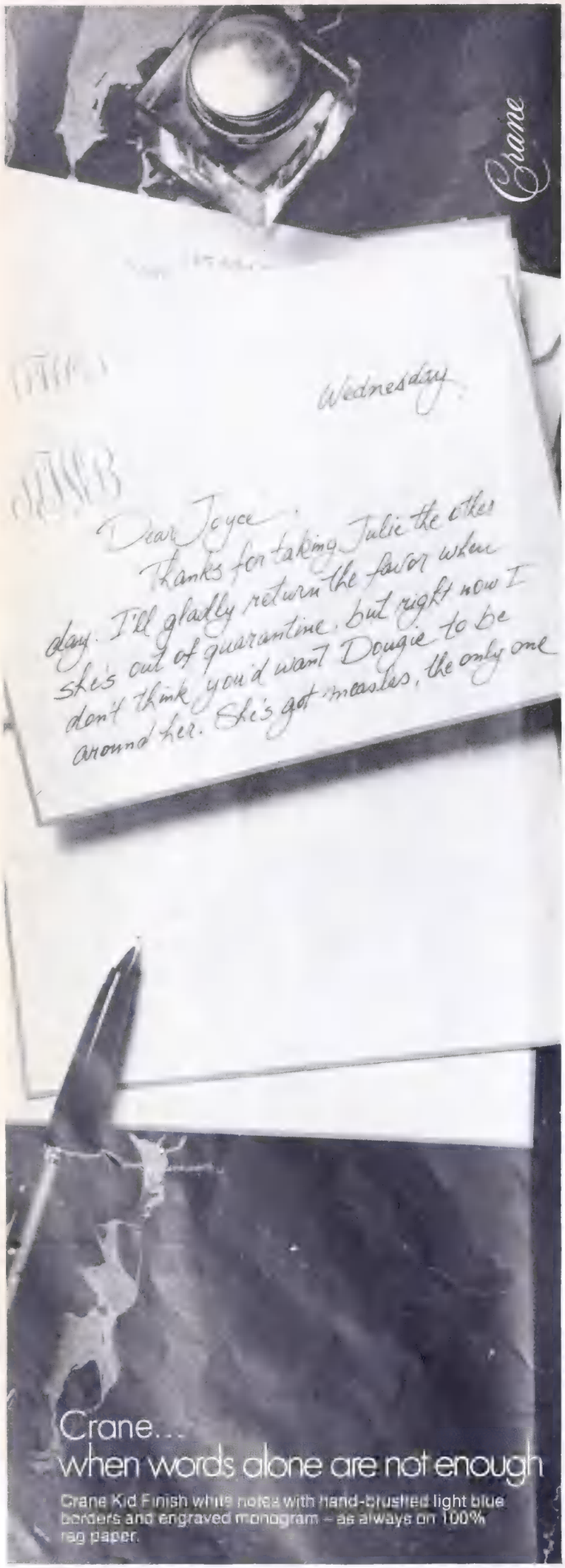
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A little language is a dangerous thing
By Marion Gough

TRAVEL

For too long, it seems to me, we poor monoglot American travelers have been cruelly brainwashed about our linguistic deficiencies. Before we go wherever it is we're going, we are continually enjoined to acquaint ourselves with the language, try to speak it, the natives will love us for our efforts, we'll get closer to the people, and we'll all live happily in this worst of all possible worlds.

The more earnest of us have taken these injunctions to heart, done our homework with old college textbooks and courses in Lithuanian-Made-Easy and gone off to foreign shores loaded with pocketbooks of Useful Phrases and teeny dictionaries in type to defy the Mount Palomar lens.

I submit that this smattering of ignorance does two terrible things to travelers who might better be relaxing and writing their postcards home in English or hiring interpreters: (1) it tends to make you believe that you speak the language, and even when it becomes quite clear that you don't, it (2) produces a needling compulsion to keep on trying, which in turn can lead to a perpetual, nervous-making state of insecure communications, and who needs that on a vacation? Did the maid say she would bring the lemonade, or not? Did he say midnight or noon, Wednesday or Friday?

Such murky misunderstandings, brought on by the zealous use of an unaccustomed tongue my friend Geri Trotta calls the Trombone Syndrome, referring to the late Fred Allen's comment that when he ordered a meal in French, it translated out to mean, "Someone is playing the trombone under my potato salad." And the trombones do play, in and out of restaurants, and just when you think you have the hang of things.

Right word, wrong meaning

Once in Cannes and feeling fluent, I ordered up an open-face *pâté de foie gras* sandwich (*Sans couverture, vous comprenez?*), would hear no argument from the waiter who regarded me with something like terror, but hustled off and came back with a huge sandwich of pâté covered with strawberry jam. A more public and voluble failure occured in Spain when my airport bus pulled out with my bags, bundles and coats but without me. I took a taxi, beat the bus to the airport, and greeted the bus driver and a busload of Spaniards with a nonstop harangue on his stupidity. Words came out that surprised even me and surely bewildered the audience, because what I was really telling him was that he weighed too much and just wait till the bus company heard about it.

Somebody loves me?

I challenge all this learn-the-language business on several other scores. For one thing, I have never seen evidence that the natives of any place love me any the more for my struggles with their bizarre mother tongues. When they reply, in perfect English, to my efforts, what I detect is something more akin to impatience, derision, condescension and other non-loving attitudes. And—the French salespeople are past-masters at this one—sadism is the only word for those tortuous shopping conversations permitted to be conducted in the native tongue until you've decided not to buy, then clinched by a zingy last word in clearest English, viz., "This cream would have been excellent for your large pores": "It will be hard to find another pair that fits, since your feet are deformed."

As for getting closer to the people, the only native I ever met who indicated he'd like to get closer to me was a Blue Grotto boat boy in Capri who said he had had many acquaintances among lady travelers, and was wearing a cashmere sweater, alligator belt and Gucci shoes, which more or less supported his claim. This could hardly be considered a linguistic triumph, anyhow, because when I spoke Italian, he thought it was Swedish. That curiosity could be explained as the result of a do-it-yourself course in Italian out of a book that printed the stressed syllable of every word in bold face type, as if commanding me to come down on it like a ton of bricks. I did just that, and the lovely liquid language emerged from my mouth in a singsong staccato, like a comedian's Ole Olsson joke. [Continued]



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TRAVEL

Continued

There are certain languages that I personally consider it unkind to suggest that English-speakers attempt to learn unless out of imminent necessity, like marriage or a job with the State Department. These are Danish, Finnish, Portuguese, Hungarian, Gaelic, Greek, Russian, Japanese and all forms of Slavic. Their sounds bear no relationship to how they look: they are gargled, swallowed, elided, hissed, rasped, whin/d, neighed, barked or snored. They have elicited traumatic feelings of inferiority even in those who, as the saying goes, have an ear for languages. They are best learned at your mother's knee, providing you have the very appropriate mother.

The doomsday books

Put not your faith in phrase books is another of my tenets. Oh, I might say a good word for the little Berlitz books that offer a phonograph record to steer you to the right sound, but they really expect you to study them first at home. Normally, if you have the time and presence of mind (and eyeglasses handy) to grab the book at the moment of need and turn to the proper page (At the Railroad Station, At the Fruiterer's, et al.), even if you utter the right phrase, you're likely to get an answer—and then where are you? Right back where you started from—tongue-tied again.

Aside from this, I find most phase books hardly conducive to the happy holiday frame of mind. They seem almost universally dedicated to the proposition that traveling is the most perilous of pursuits. What potential calamity lurks in such words: "Inspector, this man is molesting me"; "I believe this food is poisoned"; "When is the baby due?" (the emergency room doctor is expected to ask this one); "Stand back—give him/her air"; "I have lost my money/tickets/passport/son/daughter/husband." (A friend who did indeed get lost from her husband in Spain used this on a policeman who assumed she was a deranged widow and took her to a First Aid station.)

Within my recent memory, a phrase book published in France for the comfort of English-speakers exhausted all contingencies with: "Postilion, stop the horses: the coach has been struck by lightning."

Perhaps I shouldn't strain my luck by saying it, but my coach has never been struck by lightning. Yet my personal disasters, however slight they may seem, are never covered by those nicely organized little books. For example, how to call for help when a back-zippered evening dress quietly and completely separates as you are sitting down in a restaurant. How to explain that you have dropped a gold ballpoint down the washbasin drain, or that somebody has put black polish on your blue shoes, or that the latch of your suitcase is a very temperamental thing, it only looks loose, and if anyone tries to close it tight, it will —oops!—have to be opened by a locksmith. Where is a locksmith who can open this crazy latch? The coach has indeed been struck by lightning several times, come to think of it.

It's bad enough to know a little of one language, but if you dabble around in several of them, you *are* in for shaky communications. Once they get into your head, languages push each other about shockingly, so that when you're groping for a German word, it's an almost sure bet that its counterpart will arbitrarily pop up in French or whatever you've previously tried your tongue at. It's as if these wretched foreign words are deliberately giving you a hard time.

The self-made word

Multilingual dabblers face yet another hazard—the ill-founded notion that if you know something about the sound of a language, you can easily create your own vocabulary by adding a jazzy-sounding ending to an English word. Hence: you need soap in Spain. Try *sopa*—which will bring you a bowl of soup. "Check-a," called a word-coining friend who wanted the check for her chicken sandwich—and got another chicken sandwich. The waiter prided himself on his English, see?

The most ironic turn this language-learning thing can take is when you get back home and start larding your conversation with those fancy foreign words, pronounced with the bona-fide trill of the country. Nothing can curl more lips, lose you more friends—sad, when you learned those words to start with in order to make friends.

What ever happened to Esperanto? ■



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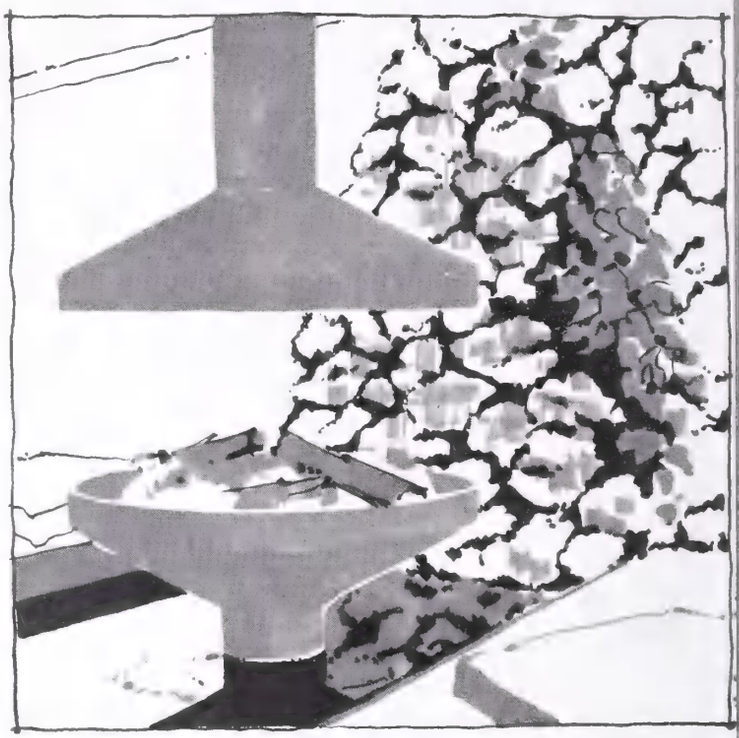
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A moat, waterfall and bridge in my living room
By LaNell Ayer

"WE DID IT"



Above, my living room moat, a waterfall at one end, a bridge (not shown) at the other and a modern metal fireplace in between them.

I'd always wanted a waterfall in my living room, and I was even willing to build it myself, but pouring a four-foot concrete bridge was something I hadn't planned on. The bridge was needed to cross the moat between the living room and the dining room. What moat? Well, I'd better go back to the beginning. Although I've always loved to make things, making jewelry or knitting sweaters—or even making my own floor lamp with a plow disc base—didn't quite prepare me for this project.

Before my new house in Fort Worth was built, I had looked over the plans with my architect and made a few changes, including the moat instead of a wall to divide the living room from the dining room. This would leave the space open, but still keep the two rooms separate. I had always counted on building the waterfall myself later, but I had to look for a year before I could find a builder who would be willing to do the moat. He agreed to pour the foundation slab with a "river" four feet wide and a foot deep cut in it.

Then I arranged to buy a bridge connecting the two areas of the room. It was only three days before the final inspection that the bridge was moved in—and only then did I see the thing. There must have been some lack of communication between my builder, the architect and me because the curved wooden bridge that arrived was just impossible. That bridge had to go. I decided to build one myself.

The work starts

Within several days after I moved in, I started working on the wooden forms for a concrete bridge to fit across the moat at floor level. [The bridge is at the other end of the moat, opposite the waterfall shown above.] After I checked with a swimming pool builder about the thickness, consistency and kind of reinforcement I needed, I first poured concrete into two vertical pier forms for the bridge itself to rest on. But I had some trouble, because I didn't make the forms thick enough, and I hadn't realized how much pressure wet cement four inches thick exerts. The piers bulged in the center, so with a hand

[Continued]



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"WE DID IT"

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plane I shaved the bulges. I used concrete blocks to brace it.

Then the fun really began—pouring the bridge itself. My builder had left me his wheelbarrow so I filled it with dry mix cement in the garage, rolled it in through the kitchen, added water and mixed it together with a hoe. I then added a half-inch steel grid for reinforcement.

I had started all this after work one evening, and by the time I realized what a big undertaking it was, it was too late to get anyone to help me. I had to finish it alone if it killed me—and I thought it just might. Finally, I did get to the last layer, which I wanted to look like exposed aggregate. I'd carefully selected smooth black stones that I embedded into the cement, one by one. I must have done something wrong, though, since some of the stones stick up and others are completely covered. But, at 1 A.M. after hauling, mixing and pouring for seven hours, I didn't care much how it looked.

I waited several days to be sure the cement was hard before I tried to remove the form. The bridge had settled so firmly on the blocks that I had a hard time getting them out. Finally, I succeeded, and I gingerly stepped onto my do-it-yourself bridge. It seemed solid as a rock and, although I have an engineer friend who crosses it as quickly as he can, I'm confident that there is no danger of a dunking. But I have added bridge-building to my never-do-it-again list.

Onward and upward

I knew the waterfall would be a big project right from the start, so I asked a friend, who was a brick mason, to help me.

I had decided against the rock which I had been collecting for some time because it was too heavy. Instead, I chose feather rock, a type of very porous lava flow, which I could lift easily. Still, when you lift 12 tons from the corner of your lot (where the rock company delivered it) to a garden cart, pull it into the dining room and pile it on the floor, you wonder where the name "feather" rock came from. I added only two other rocks besides what I'd purchased: one I'd brought from the top of Pikes Peak and the other I'd lugged all the way from the bottom of the Royal Gorge.

At 10 A.M. on a Saturday morning, we started chipping rock and mixing mortar. We blackened all the mortar with stove black. Then we built the waterfall and supported the rock with steel rods. Thirteen hours later we wearily stepped back to look at our achievement. (The base of the finished waterfall is about four feet square and it slopes up to about one foot at the ceiling.) We thought it would work, but it would be another week before we could try it out.

The following Saturday we carefully ran the garden hose nearly to the top of the nine foot mass of rock to the hole we had left for it. There is a hole at one side of the hollow waterfall, too, so I can service the recirculating pump.

Another test

When we turned the water on it gushed out and splattered everything. So we decided to try a water sealer on the rock to make a path where we wanted the water to go, but it went everywhere *but* where the sealer was. Once the rocks filled up with water, though, there was less of a splatter problem. I kept the recirculating pump going all the time so the rocks wouldn't dry out.

I filled the moat the first time by connecting the garden hose to an outside outlet and running it in through the patio door, but now I attach a hose to a bathroom faucet to replace the water lost by evaporation (some 30 gallons a week). It takes about 500-600 gallons to fill the moat up to four inches from the top.

To keep the water clean, I use a battery-powered aquarium cleaner. The recirculation of water through the rocks keeps the surface clean. I did notice at one time that there seemed to be a lot of mosquitoes in the house and finally discovered that I was breeding them in the moat. So I solved that problem by spraying an insecticide on the surface.

When my architect first saw the waterfall, he suggested I get a plumber to fix the leak. And a friend did a cartoon showing a man standing on the bridge with a dismayed expression on his face as he sees a shark fin in the water. My builder still hesitates before he walks under the rocks over the kitchen door and two people have fallen into the moat. But with a moat in the living room you must have a sense of humor. ■

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Continued

Can chocolate be overcooked?

Yes. When this happens, the cocoa butter separates. To restore the chocolate, cool to the solid stage and reheat over simmering water, taking care not to go beyond 90°. If the melted chocolate is combined with butter and/or cream, it should be done gradually, mixing in each ingredient separately and thoroughly, or this mixture, too, will separate.

How do you store dried fruits?

In tightly covered containers at room temperature—that is, not above 70°. When the weather is warm and humid, they should be refrigerated.

Is there a substitute for buttermilk?

If it is to be used for baking, you can "sour" milk by adding 1 tablespoon of white vinegar or lemon juice to 1 cup of fluid whole milk, or you can use 1 cup of fluid whole milk mixed with $1^{3}/_{4}$ teaspoons of cream of tartar.

How long can butter be frozen?

The United States Department of Agriculture tells us that it will maintain its quality for about two months. Daily supplies of butter should be stored in the regular section of the refrigerator but taken out 10 to 15 minutes before using so the butter will spread more readily.

What is a Sauce Béarnaise?

Classically, it is a marvelous sauce made with a reduction of wine or tarragon vinegar, shallots and pepper, to which egg yolks, then clarified butter are added, then fresh tarragon, parsley, salt and, if available, fresh chervil. Like Hollandaise, it is served lukewarm. Serve with filet mignon, fried or boiled fish. Said to have been invented by Maître Collinet, chef of an inn at St. Germain-en-Laye called Henri IV, which is now Pavillon Henri IV in a suburb west of Paris. Henri IV was born in Béarn, hence the name of the sauce. Collinet, apparently, is the same man who accidentally invented *pommes soufflés*: sliced potatoes cooked twice in deep fat, a process that makes them puff into golden shells of hot air.

What is mustard cress?

Actually, it is known as "mustard and cress," and wherever you go in England, chances are you'll see it. All grocers carry it and the seed can be bought from seedsmen. It is really a miniature plant with a white stem and two tiny oval leaves, and you eat the whole lot. Once sown, it matures in a week. Then you start all over again. The English use it to make sandwiches for teatime, but it is also used as a garnish. The flavor is pleasantly hot.

Are Demerara sugar and coffee sugar the same thing?

No. Demerara sugar is a coarse brown shiny sugar that comes from the West Indies and is usually offered on the table of English restaurants. Coffee sugar, also known as Pure Cane Sugar Candy Crystals, is an expensive form of brown sugar that is served with coffee after lunch or dinner in chic English homes. A product known as Brown Sugar Candy (also expensive), the equivalent of the crystals, is available in this country at shops specializing in fine foods.

What is the best way to cut blue cheese?

Since blue cheese is inclined to be crumbly and, like all cheeses, should be served at room temperature, it is best to use a sharp, thin knife, or, as they do in cheese stores, use a taut wire. ■

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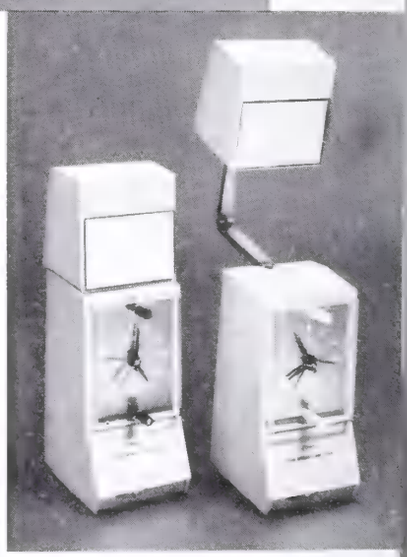
By Mary Bowden

THE DIFFERENT TRACK

One of the newest entries on the list of multipurpose, combination-unit, space-saving objects: a group of bright-eyed clocks sprouting their own tiny lamps. The mini bases take little room on desk, night table or bookshelf, but all the lamps are on movable arms to direct light just where it's needed for reading, writing or other close work. Taking a cue from clock radios, the lamp on the tiniest clock can be pre-set to go on shortly before the alarm buzzes or—in case you like to read yourself to sleep—to turn itself off. One lamp folds squarely into itself to become a soft night light shining through its Lucite window, and another—an ideal gift for a student—combines radio, clock and lamp, further reducing the clutter and tangle of electrical wires around bed or work area.

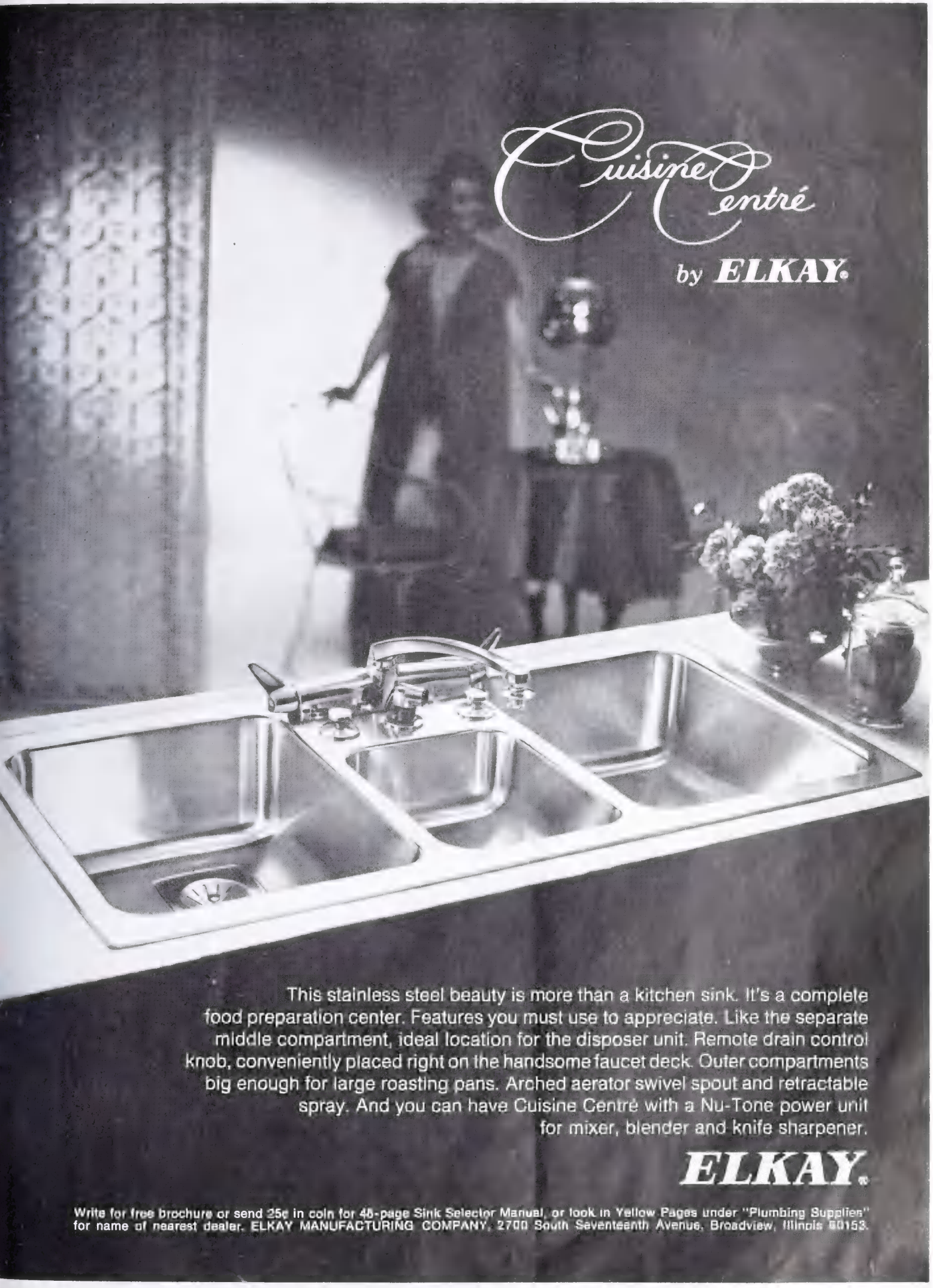


Above, left: A three-in-one clock, lamp and radio. Solid-state AM radio has front-mounted speaker and 9¼ by 6-inch base. Lumina by Westinghouse, about $30. Center: Compact automatic lamp and alarm clock can be set to turn itself on or off. Walnut-finish base is four inches square. Clock Lamp by Tensor, about $30. Right: Speed-reading digital clock is 6¾ inches wide, 3⅛ inches deep and comes in ivory with black dials. Night Lite-Alarm by Seth Thomas, $35.



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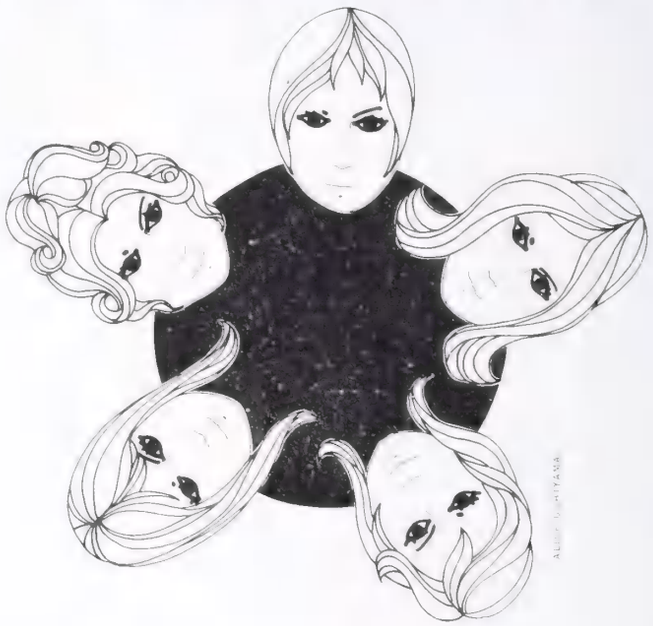
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The new cosmetic:
today's synthetic wig.
Editor: Seton Lindsay

BEAUTY & THE BATH



Is there really anything these days that is a lot better than it used to be and costs a lot less, too? Yes . . . a wig. A synthetic wig, to be specific. When you add to that the fact that a wig smoothes your life and makes you more attractive, how can you resist?

For every woman, today's wig can be another beauty aid, like lipstick or false eyelashes. (Revlon has just added wigs to their list of cosmetics.) A wig lets you look as if you'd just stepped out of the hairdresser's door, no matter how long it's been since you did. A wig gives you instant change —from straight to curly, long to short. You can slip on a wig to see how you'd fare with the latest hair fashion without taking that irrevocable step with the scissors. You may be thinking that this has always been true of wigs. Perhaps you've tried them and weren't so impressed. So what's new?

The breed of wig we're talking about is ready-to-wear. You select the style you want, and with a bit of brushing and playing with it, you're all set. You'll usually find them on the main floor of department stores near the cosmetic counter—and you can easily spend an afternoon trying them on. For those who are shy about trying them in the open, some stores have them in upper-floor millinery departments. Wigs are becoming so ready-to-wear, in fact, that they'll soon be appearing in large drug stores.

Today's wig is also wash-and-wear. The fiber is one of several synthetics that can be washed in cold water with a very mild detergent. Some manufacturers have a special shampoo, but there are substitutes. Abbott Tresses, for example, recommends that if you don't have their specially designed formula, the next best thing is pHisoHex, easy to find in any drug store. And Revlon, now working on a new wig shampoo, thinks Lux Liquid is a good substitute. If you follow the instructions that come with the wig, there won't be any problems. In general: Don't dry the wig on a head form, but let it hang from a door knob or tub faucet. Don't brush or comb it until it is completely dry, about eight hours. Dry it away from heat and don't use hot rollers.

These synthetic wigs need no setting because the curl is permanently baked in. On short wigs the curl extends to the base, so there is little problem if you trim here [Continued]

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BEAUTY

Continued

and there. But a chin-length one is bent only at the ends and if you trim it to lobe length, that's the end of the curl.

Many of the former problems have been solved, at least to some extent. That "wiggy" look is gone, for example. Wigs used to be made with too much hair on the principle that they would be trimmed and shaped later for the individual. Somehow most wigs never got thinned enough and had a bunchy look, à la Harpo Marx. Wigs are now lighter in weight—about three ounces, or the weight of a couple of letters. This construction means a cooler head, too.

The part and the hairline used to be trouble spots and still can be. Some wigs have definite parts, but a non-parted one that can be styled into a soft part wherever you want is more flexible. The part becomes less tell-tale, which is, after all, the goal. The hairline is still being perfected for those of us who like to wear our hair completely off the face. For this, you must find a wig that has been handmade at the hairline. Compare the stitching on the main part of the wig with that in the front. The machine weaving of the cap is easily distinguishable from the hand work at the hairline. The most important test, though, is how the wig looks on you.

You can tease and spray a synthetic wig, but if you want a bouffant style, we recommend that you buy the wig that way. You'll find that you don't need as much spray on your wig as you do on your own hair since the fiber has more body and the curl has a memory baked in. Another plus: The synthetic fibers are not affected by humidity.

The new wigs are designed to stretch, so that one size fits all. Sizes do vary, however, according to companies (just as dresses do) so try several if you're not happy with the first. The new Revlon wig has an adjustable band at the nape to allow for the difference between a head with lots of long hair and one closely cropped. And it also uses a "full fashioned" construction (as in a sweater) that has extra stretch in the crown for coping with long tresses. Revlon's words of advice are: If a wig fights you when you're trying it on, it's not the one for you. It should go on readily and fit snugly.

Don't be afraid to play around with a synthetic wig. It will shake back into its basic style. The short curly ones should be especially flexible, able to be smoothed or ruffled. Peter Chan, one of the most successful importers, claims that his best-selling style can be turned into 1001 looks.

The wigs come in about two dozen colors. For your first, you'll probably want to match your own hair color, but for the second, perhaps a shade or two lighter or frosted, and the third, a real change in color or style. When you're looking for very dark or blonde shades, choose carefully. In the dark shades, be sure many tones of brown have been blended. No head of hair, no matter how black or white is made up of just one color. True blondes are difficult to achieve, even in real life, so often the frosted or streaked blondes look more natural. Select with care and thought. Wigs, understandably, are not returnable. The price usually runs in the $25 to $60 range, the price of a hat, or two or three sessions at the beauty salon. A synthetic wig can ride in a shallow box six inches in diameter or be tucked into a suitcase.

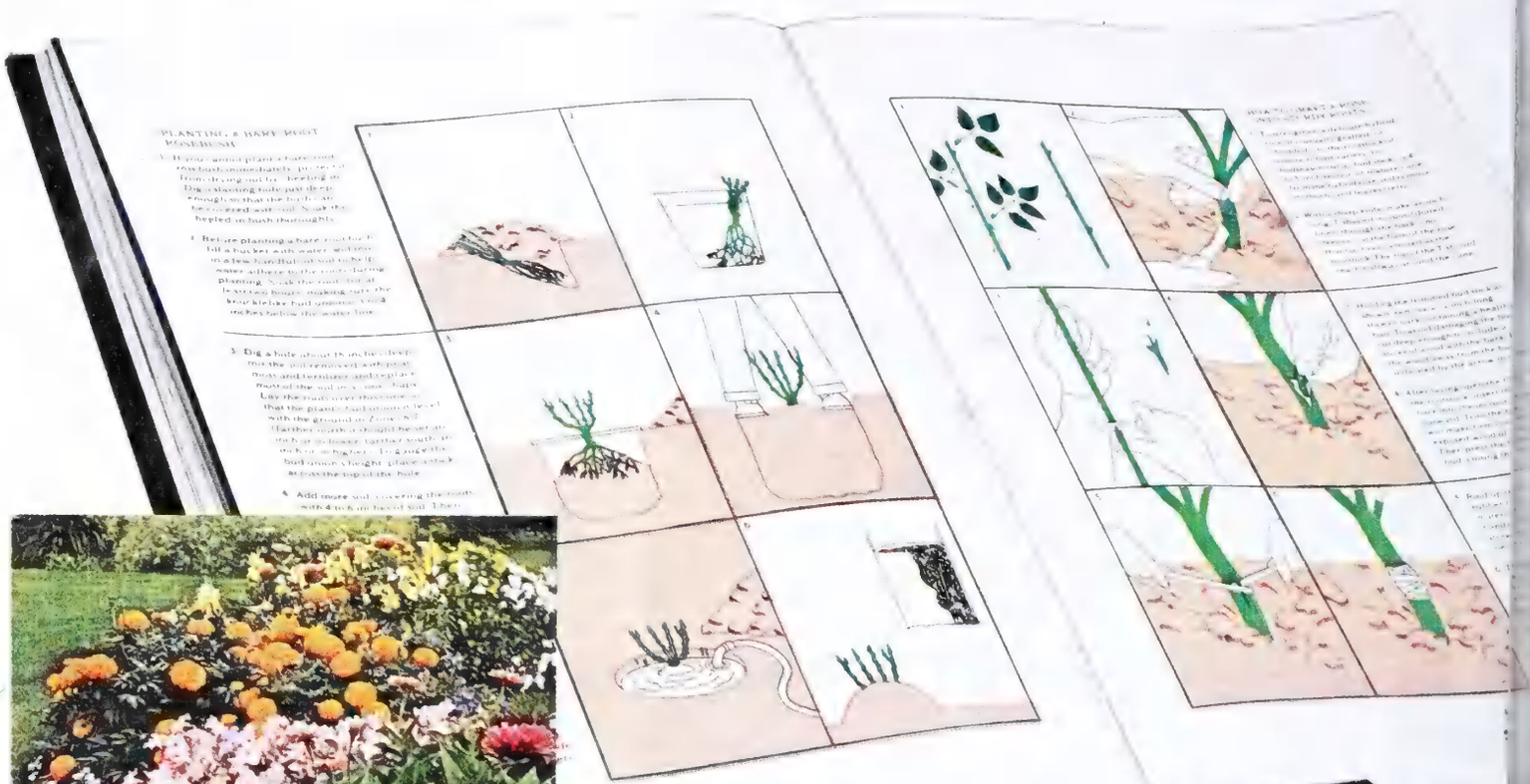
The fiber names to look for are Dynel and Kanekalon, as well as Revlon's own specially worked fiber, Revnel. One other that is just now appearing is Elura by Monsanto. Designer names bring wigs into the high-fashion picture to complete your total look. Adolpho's and Halston's wig styles, made by Abbott Tresses, go along with their latest spring fashions. They've even been showing wigs worn backwards to dramatize a highly tousled, gypsy look. Donald Brooks designs wigs as well as clothes, and sees them both as good-taste fantasy. A wardrobe of wigs is every bit as possible now as a wardrobe of clothes—and just as much fun. ■

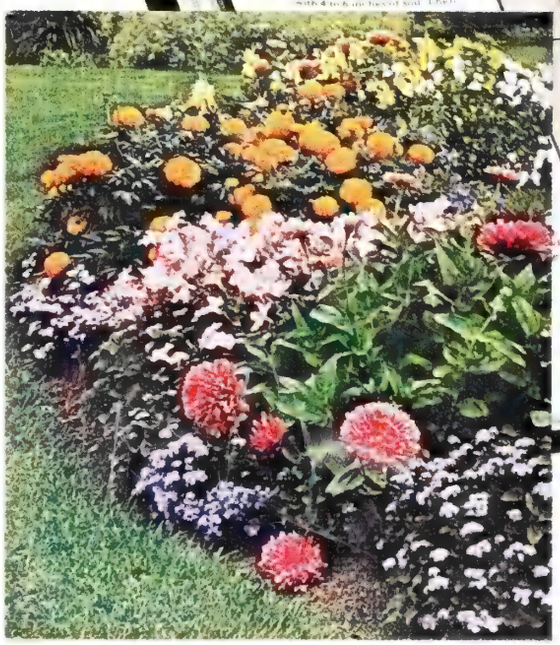


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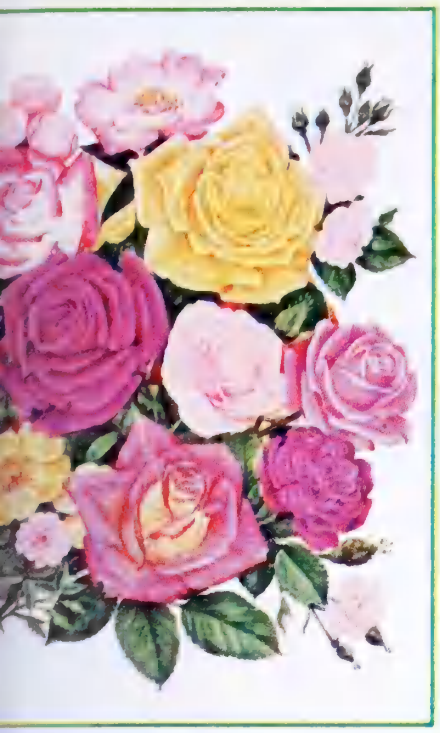
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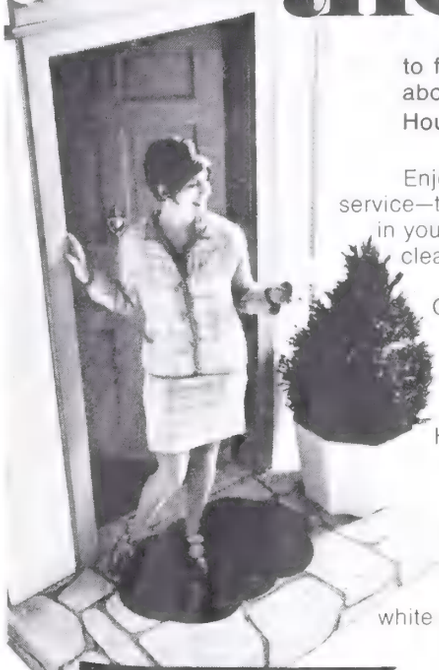




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SADDLE UP! RIDE YOUR BIKE FOR FUN AND HEALTH

By JACK GALUB ☐ It was cool and, except for the voices of the gathering crowd, quiet. Down Fifth Avenue, only an occasional headlight joined the street lights to break the predawn darkness. Many in the crowd were over 30, some even over 60 and several under 12. The signal came, and all ages saddled up to pull away on a five-mile bicycle joyride down to the tip of Manhattan.

The several-score New Yorkers who turned out for this Insomniacs' Tour last August are not alone in their enthusiasm for bike-riding. All over America, men and women of all ages are taking to two-wheelers.

Commuters now ride between Cambridge and downtown Boston on a path running along the Charles. Miami has bikeways to outlying suburbs. Milwaukee has 64 miles of marked bicycle paths, and the Wisconsin Department of Resource Development has set aside a bikeway over 300 miles long between Kenosha on Lake Michigan and La Crosse on the Mississippi.

The Smithsonian in Washington has on the drawing boards a system of routes linking the Mall with the Capitol, Georgetown, Arlington. Traffic-clogged New York City has now closed Central Park to automobiles on weekends and two evenings a week for bike riding, and the city now is taking its first tentative steps toward setting aside bike lanes on major avenues. In midtown Manhattan, bikes are chained each day to lamp posts in front of office buildings while their riders are at work. All told, an estimated 64 million bikes are on the road in this country, many of them belonging to two—and three—bike families.

Why ride?

What brought about this resurgence of interest? One reason is the medical opinion that bike-riding is an excellent antidote for indolent cardiovascular systems. Dr. Paul Dudley White, the noted heart specialist, is emphatic in prescribing riding as a good way to "prevent heart disease." In addition, there is the knowledge that bike riding burns up between 300 and 600 calories an hour.

Biking is recognized as one of the four "best exercises," along with walking, jogging and swimming. But bikes have one unequaled advantage. On wheels you can cover a lot more ground, so the bicycle is a practical means of transportation—and, as important to many, a nonpolluting form of transportation. Bicycling also is one of the few outdoo sports that almost nobody is to young or too old to take part in Riders come in all ages and sizes—tots strapped into rear fen der carriers, executives commut ing to offices, fashion model whittling off inches and even sul urban shoppers.

You, too, can learn to ride with out difficulty if you make up your mind you really want to. department store buyer in he mid-30s who needed only fou lessons says, "Once I decided ri ing really was simple, everythin seemed to work and away I rode.

If you cycled as a youngste you may wobble a bit at first, bu you'll quickly be rolling. If yo are a beginner, you probably wi need a few lessons.

Theory and practice

The basic principle underlyin riding is right out of the physic texts. Stand a coin on edge an it falls over. Roll it and it stay up. The theory applies to riding If you are moving, you won fall. So much for theory. Reali is a bit different. You can t over until you learn to balan and control the bike.

It usually is easier to learn ladies' models—they are easier get on and off. At first, keep th saddle and handle bars as low possible. Sit on the bike and pu it along, raising your feet every often and letting it coast. On you have learned to coast, yo start using the pedals. A frien may hold the bike lightly un you learn to start pedaling easil

With few exceptions, gear adult bikes are equipped wi front and rear wheel calip brakes. Squeezing on the handl bar brake levers causes the ca pers to move together, pressin the brake pads against the whee metal rims. This brake action simple and efficient, but remem ber to use the rear brakes befo the front or you may be flippi over the handlebars.

Use a rapid pressure-releas pressure action rather than steady squeeze, which tends glaze the brake pads and ma them ineffective.

The brakes on coaster bik are hidden within the axle the rear wheel. To stop the bikes, you back-pedal, applyin pressure to the brakes until th bikes stop.

As you gain confidence, beg raising the saddle and handleba Good riding depends on gettin the maximum power from yo leg muscles. This calls for a s high enough to let you exte your leg

[Continue



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SADDLE UP!

Continued

during the down or power thrust. Your ankles then can swivel easily for the bottoming and up push. You'll find it a lot easier and comfortable to use the balls of your feet on the pedals rather than the instep or heel. Knees should be pointed straight ahead.

The saddle should be kept horizontal at first, with the tip directly above the center of the pedal wheel or two inches or so to the rear. Later, you may find a down or up tilt is more comfortable.

Handlebars should be about level with the seat. Raising them slightly higher is sometimes more comfortable for women, but too much of a rise makes the bike harder to control.

Facts about gears

Learning to use your bike's gears or speeds is the last step in becoming a good rider.

As in the pre-automatic-transmission cars, low gears are there to help you conquer hills with a minimum of huffing and puffing. The typical rented bike is a three-speed. Learning to use the three-speed is no problem. As you reach a hill, you ease up on the pedals and move the shift key. On some three-speeds you will have to back-pedal slightly during the shift.

Some adult bikes have five-speed or 10-speed gears. These are harder to handle. The best preparation for learning to shift these bikes is to have the dealer work the gears in the store. He usually does this by hanging the bike from the ceiling and then turning the pedals by hand. At home, turn the bike upside down or prop the rear wheel between two chairs and shift while turning the pedals. If you shift while the wheels are not turning, you may ruin the shift transport.

For the average rider, a gear ratio in the 60s is normal. Anything over 70 is considered high and under 60 low. A racing bicycle's range covers 55 to 100 or more. Touring bikes offer a good range of low gears, in the 30s and up. A five-speed range can be from close to 34 to as high as 88, and a three-speed from around 50 up to 90.

There are almost as many bikes on the market as automobiles. They are built by American companies and also are imported from Britain, France, Yugoslavia, Canada and Japan. Selection of type and model depends on the kind of riding you plan to do, your budget and storage space.

The coaster: This is the "all-American" designed for hard, minimum-care use. They have wide saddles, rugged balloon tires, coaster brakes and heavy fenders. They have two major drawbacks: They do not have gears and they weigh about 40 pounds. Coasters are excellent for short-distance utility use—shopping, visiting, picnicking, weekend exercise. But only in flat country.

The three-speed: This is the standard bike for most adults. The three-speeds make most hills easy to climb. They can be used for carrying light loads in a front basket or on a rear fender. They are lighter than the coasters but not overly sensitive to various road conditions.

The five- and 10-speed: The five-speed and, even more so, the 10-speed bikes are built for serious riding: touring, hosteling, vacationing and commuting. Although their narrow saddles take some breaking in, they are the most comfortable for long-distance riding. They often have turned-under handlebars that make it possible to change hand positions, and metal pedals that are easier to use in wet weather.

The folding bike: These are designed primarily for the apartment dweller who must cope with minimum storage space. Although small-wheeled—20 inches or less—their seats and handlebars can be raised high enough for a six-footer. The minis are sturdy and easily handled, but unless you are a demon for exercise, select the three-speed model.

The adult three-wheeler: These are grown-up versions of the tricycle designed for people who just can't learn to ride or dare not risk a spill.

The tandem: Glorified in song, the bicycle-built-for-two is fun. But it is a more difficult bike to handle than the single. The front rider should be strong and steady because he works hardest.

For a price

Prices for bicycles start around $50 for a three-speed and run over $110 for 10-speed touring models. You can spend more, but unless you plan to compete in road races or tour extensively, you will be buying a status symbol.

If you buy one of the less expensive bikes in a discount house, be prepared to do a partial assembly at home. This calls for putting on the pedals and seat, positioning the brake [Continued]



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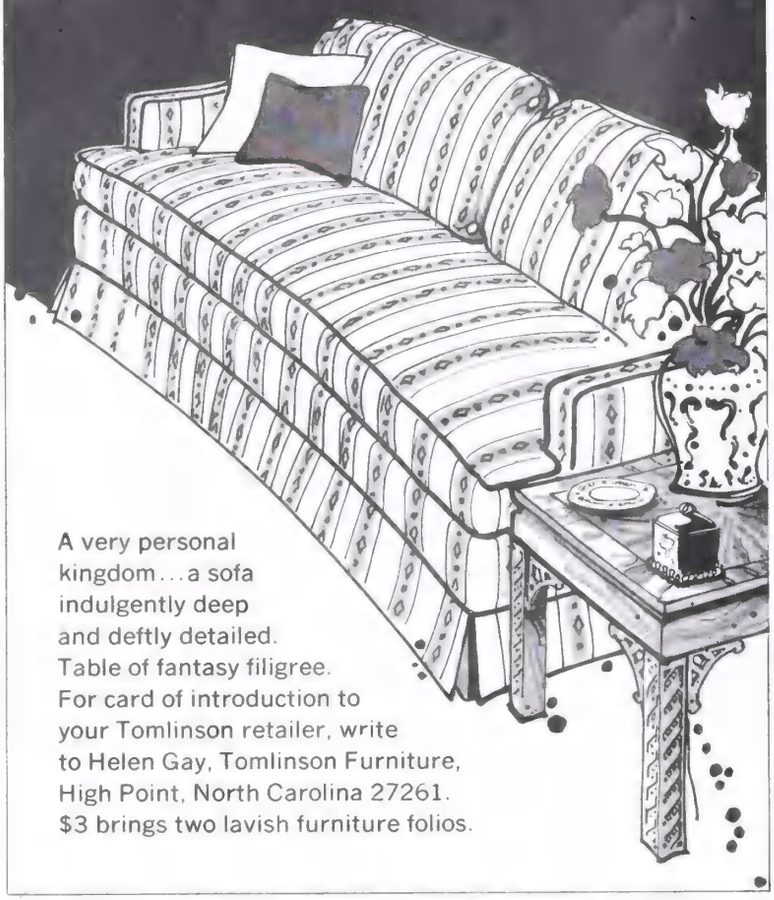
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SADDLE UP!

Continued

levers on the handlebar and bolting the handlebars into position. Some also call for mounting the front wheel on the frame. If you are at all adept with a pair of pliers, assembly is no problem. Otherwise, it is worth the few extra dollars to have a bicycle mechanic do the assembly and make whatever minor adjustments may be needed in the brake and gear action.

Department stores and discount outlets stock bikes, but other than for buying a tricycle or a coaster, I prefer to shop at a bicycle store. They will assemble the bike and make adjustments and repairs whenever you stop by. But comparison shop and make certain the machine you get carries all the accessories on that model in the catalog.

If you are careful, you can get a bargain at rental shops. Most sell their bikes at cost—around $30 or $35—at the end of the season. But make sure the bike is in good condition.

Riding the bikeways is simple. You steer and stay out of the way of other bikes. But if you plan to commute through traffic or take an extended trip, you should be in command of your bike. You should be able to start without wobbling, ride slowly, turn easily, take a hand off the handlebars to signal for a turn and stop where you want.

The best place to practice riding is an empty schoolyard in the evening, or a supermarket parking lot on Sundays. After a few sessions here, you should be ready for the street.

Bikes and the law

Because state laws regard bikes as vehicles, you must keep to the right and obey traffic regulations. But you should also take local conditions into consideration. On busy one-way streets, use the left lane to avoid buses, which wheel back and forth, stop regularly and spew unpleasant blankets of exhaust.

Some local communities require some form of bicycle registration or licensing. Check with your local police department. Police departments also often have pamphlets on safe bicycle riding. If not, write the National Safety Council, 425 N. Michigan Ave., Chicago 60611.

Summer holidays do not mean you must leave your bike at home. Carriers can be built or bought that will hold bikes on your car roof or behind the trunk. Gears should be wrapped in cloth and handlebars turned away from the finish to avoid scratching the car.

Bikes also can be rented in most towns and resorts throughout the country. Rates vary slightly from area to area and even within a city. In New York City, a three-speed rents from $1.25 to $1.75 an hour, in Cincinnati for $1 an hour and in Denver for 75 cents to $1 an hour.

The secret of safe riding is control, not speed. So ride defensively, as if you were behind the wheel of your car. Be alert to possible line-changing by buses and cars and avoid potholes and oil or water slicks.

On wet or slippery patches avoid braking or turning. Hold the handlebars firmly and coast through. When braking, use the rear wheel brakes first and then the front wheel brakes. When crossing railroad tracks and rough roads, slow down and rise off the saddle slightly to let your arms absorb the bounce.

Light up at night

If you ride at night, invest in a headlight and a taillight. They can be generator or battery-operated. If you carry spare batteries in your tool kit, battery-powered lamps are completely satisfactory. Failsafe your lights with striped reflecting tape on your bike's fenders. There also is an iron-on reflecting tape you can put on your own foul weather gear. A pump and spare tire tube are necessities, particularly if you are riding in the country.

Part of safe riding is keeping your bicycle in good mechanical condition. Lightly oil all moving parts regularly, occasionally polish enamel surfaces with liquid or paste wax (more often when at the shore or during wet weather) and saddle soap leather saddles to keep them flexible. Brakes should also be looked at regularly to make certain the pads are in good shape and that the calipers work easily.

Long-term storage is equally simple. After the bike is cleaned and lightly greased—vaseline is excellent—the tires should be deflated and the gears protected by wrappings.

If you have a garage or storage room, hang the bike along a wall or upside-down from the ceiling. In an apartment building try to persuade the superintendent to let you suspend it from the ceiling in a building storeroom.

When the snows disappear and riding time rolls around again, wipe off the vaseline, tighten the nuts and bolts, pump air into the tires and off you go for another long season of happy, non-polluting, cholesterol-burning biking.

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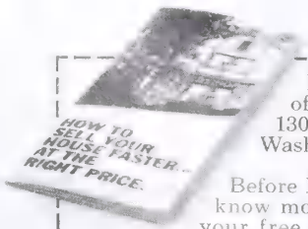
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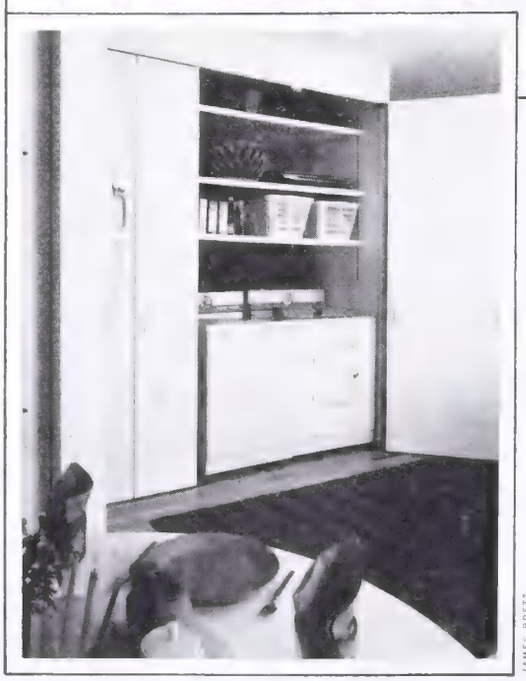
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REMODELING OPENS UP A 30-YEAR-OLD KITCHEN

In this airy, suburban kitchen, both eating and cooking are beautifully in tune with the wooded surroundings. But it wasn't always so. For 30 years, this was a kitchen curiously closed to nature and natural light. Windows were small and few—two—the walls brown and the floor black. Renovating this space quickly became a two-part challenge: to arrange the new equipment skillfully and to open up the room to great outdoor views. One of the first steps taken by Designer Iris Shamberg was to convert an old-fashioned butler's pantry into a glass-walled dining alcove (*see below*), with a door leading outside. Cooking facilities were placed along the wall adjacent to an enlarged window. The countertop next to the tall refrigerator-freezer has a barbecue grill built in and the gas range is equipped with two self-cleaning ovens. Niches under the wall cabinets put the coffee pot, blender and herbs "out" yet out of the way. The island in the middle of the kitchen has storage for pots and pans and is fitted with two sinks —illuminated by a new skylight directly above.





JAMES BRETT

The owner, a tex designer, is surro vivid patterns in so she especially fact that the wa the folding doors conceal the laun are super white. this, bright oran play with great Shelves above th washer-dryer are as are the Danis and curvy Italia



HE $250 DIFFERENCE

u take a close look at this Heritage sofa, you will see that attern flows all over it. No interruptions. Those flowers climb the front skirt, over the cushions, up to the back border. ie delicate leaves and stalks matching. That's because the tage cutter works on each sofa one at a time, choosing the best ay of pattern for the cushions, then—allowing for seams and :h—matching up all the many other pieces required. iachine can make a perfect match like this. Only a practiced nd patient hand can do it.

only more money can buy it.

The $250 difference between our sofa and anyone else's, can be seen quite plainly. And every other piece of Heritage furniture also gets its share of patient, personal work, though it may not always show up on the outside. The interior of each drawer is sanded and sealed so there won't be any splinters to snag clothes or fingers. Dressers have the extra support of hidden turnbuckles, so they keep their true lines no matter how much you may load them up. Upholstered pieces are shaped, layer by layer, around sturdy frames—not just bulged out with padding. Whenever Heritage costs you more, it's because you're getting more.

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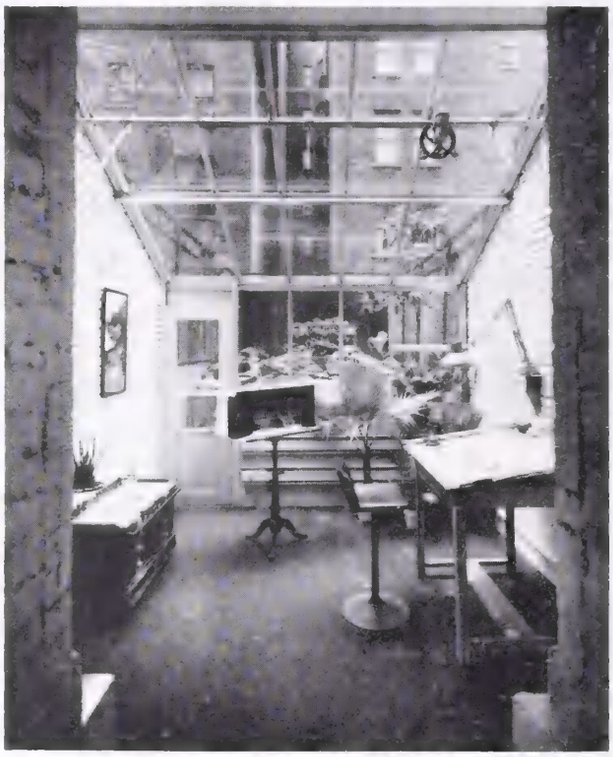
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FLIP-TOP ROOM



NORMAN MCGRATH

To create a light and airy workroom addition at the back of a New York townhouse, Architect David Specter added a new sloping roof of greenhouse windows (they swing open) and dropped the floor $3\frac{1}{2}$ feet around existing brick columns. Sparse furnishings and whitewashed walls add to the heady feeling of floating space amid the tall city buildings.

GATE AND NATURE BLEND



ERNEST

Planned as a closely-knit part of a total landscaping plan, fencing blend beautifully with its surroundings and please the eye—and stil highly functional. The handsome gate and fence above is a superb ample, making a strong case for pre-planning, accomplished here Landscape Architect Theodore "Dick" Brickman, Jr., Long Grove, Encircling a complex of pool, poolhouse, putting green and garden an estate in a northern suburb of Chicago, gate and fence meet all t design goals. The unfinished slats and blocks of western red cedar b perfectly with the hemlocks, pine, oaks and maples left standing on grounds. Most pleasurable to the eye, the design contains a su Japanese influence produced by the striking way 4 by 4-inch posts blocks have been combined with 1 by 4-inch boards (not surpri since Brickman studied landscaping in Japan). And functional? vertical boards screen the pool area, yet allow summer breezes thro



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NORGETOWN

By John H. Ingersoll

IDEAS TO BUILD ON

How do you repair cracked sidewalks and drives now that the damage of winter freezes is done? That is, how do you accomplish this quickly and inexpensively? The answer, in this age of high labor costs, is to do the job yourself. A trip down to the building-supply outlet will convince you there are plenty of products available for both tasks. Two typical formulations are Rockite, a concrete patcher, and Sakrete B, a blacktop sealer.

Rockite is a cementlike powder that mixes with water. The mixture stiffens in about 15 minutes and, providing the weather is dry and mild, should be hard enough to walk on in an hour. This mix is also well suited to anchoring bolts or railing posts inside or outside the house. A five-pound bag of Rockite will cost around $3. If you'd like to try a sample, send $1 for a ¾-pound bag from the maker, Hartline Products Co. Inc., 2186 Noble Rd., Cleveland, Ohio 44112.

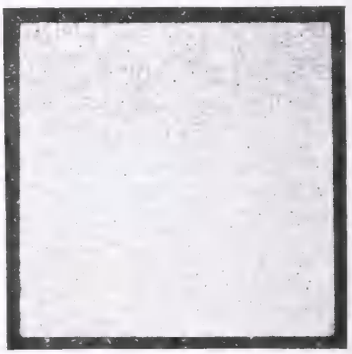


Sakrete B, the blacktop sealer, dries in four hours on a sunny day and has the added advantage of not softening under the beating of summer sun. To fill cracks in blacktop, you mix the sealer with sand. One gallon of sealer costs around $5 and will coat up to 250 square feet of blacktop. The mixture, which has the consistency of a heavy-bodied paint, is poured directly over the driveway surface and rolled out with a long-handled paint roller.

What is an acoustical tile?

I thought everyone knew, until I chatted not long ago with friends who were planning to tile their family room ceiling. I asked whether they were going to use decorative or acoustical tile. "Isn't all ceiling tile acoustical?" was the response.

No, it isn't. Some ceiling tiles are designed only to be decorative and don't absorb any more sound than a flat plaster or gypsum board ceiling. Not everyone needs the sound-deadening effect of real acoustical tile. The difficulty in distinguishing between



these two may stem from efforts by manufacturers to produce acoustical tile that is also decorative. Here's how you can detect the difference. All acoustical tiles are either [Continued]



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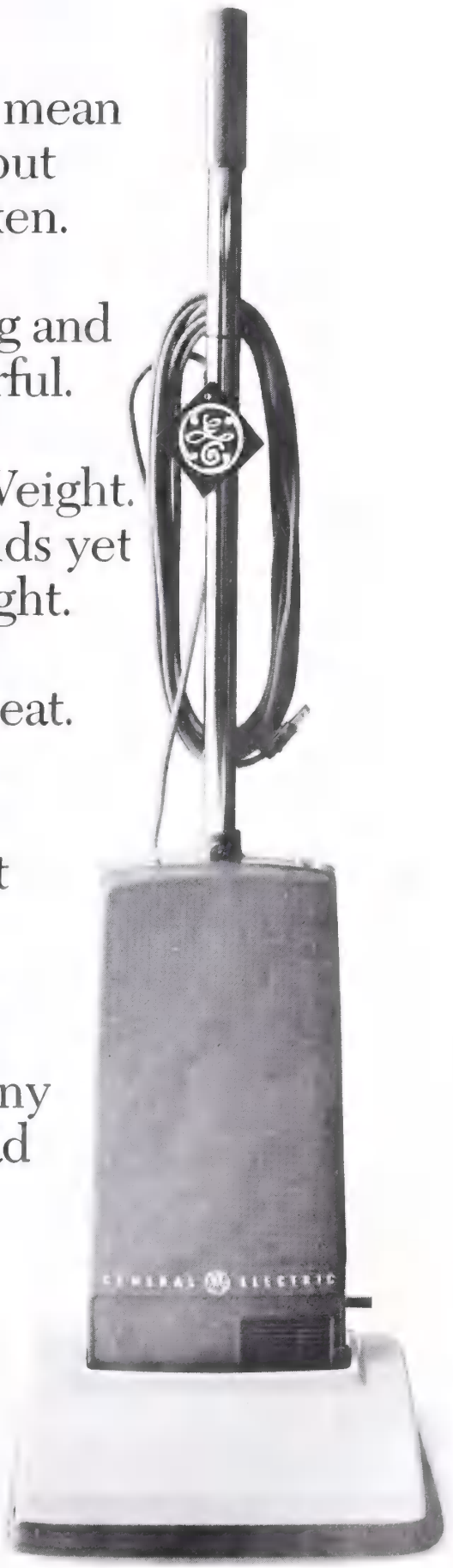
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The Power Pack

GENERAL ELECTRIC

eral Electric Company, Housewares Division, Bridgeport, Conn. 06602

IDEAS

Continued

deeply fissured or have hundreds of tiny perforations or both. These holes and indentations are the noise traps. Shown here is a close-up of a typical acoustical tile—Armstrong's Trilon.

Handsome copper walls

Yes, copper. Produced in super-thin laminations applied to fiber backing and attached to walls in the same way as fine paper. There are three very attractive patterns: a marbelized copper patina and two solids—one a dark, almost chocolate, shade and the other a soft, burnished copper. Excellent for a different accent in your decorating plans, the material goes by the name Chemetal. About $3 a square foot before installation, the thin sheets are available only through your decorator or architect. The producer is Advanced Resin Products, Inc. 132 Water St., South Norwalk, Conn. 06856.

At 4,500 feet: pow!

Picture yourself with a rugged mountain cabin above the 4,000-foot mark. You want to order insulating glass for the windows (naturally, it's cold up there). So you order from the local dealer in the valley. Does the window get there? No. At about 4,000 feet, the atmospheric pressure between the two sealed panels of glass is so strong that the glass blasts into a thousand pieces.

This is a small oddity that PPG Industries engineers foresaw for its Twindow panels. How did it come about? When PPG packed the first carloads of Twindow to ship from the East to the West Coast. Instead of routing the shipment over the Rocky Mountains, where rail lines at some points do rise above the 4,000-foot mark, the company engineers insisted on shipping via the longer and more costly but infinitely safer Southern route.

What do they do when someone really wants insulating glass for a mountain top cabin? PPG produces the glass on a custom basis, hermetically sealing it with slightly negative pressure inside. When the glass is installed at a high altitude, the pressure inside and outside equalizes, and the glass "flattens out."

One view on improvements

This is Frank Whitney, President of Walter Kidde Constructors, Inc., speaking before a recent meeting of the American Society of Civil Engineers, as quoted in the *Wall Street Journal*:

"I swear I don't know how the term 'improvement' has crept into our real estate vocabulary. Assessors and appraisers make a distinction between 'improved' and 'unimproved' property as though any structure that man conceives to erect upon a vacant lot is automatically an improvement. Yet it may not be an improvement: it may be a desecration. In fact, where developers exploit and subvert professional talent, the result is just that."

And then some . . .

■ For the wood craftsmen among you, *New Design in Wood* by Donald J. Willcox (Van Nostrand-Reinhold, $7.50) is a sensitive account in words and excellent photographs of work by the world's master craftsmen, the Scandinavians. A book to digest slowly . . . and enjoy.

■ Just published: an excellent "How to Take Care of Oak Floors" chart. Includes suggestions for normal care plus directions for getting out stubborn stains, finishing oak floors, refinishing floors and adding color to the wood. For 25 cents, from the Oak Flooring Institute, 814 Sterick Bldg., Memphis, Tenn.

■ In the past, all-plastic structures have fallen under the heading of experimental, prototype or promotional. Now the real thing is beginning to appear. Among the first: an all-plastic city hall in Bronson, Mich. It's a 1,500 sq. ft., one-level structure costing around $55,000. The material: fiber glass reinforced polyester urethane panels for walls, roof. ■

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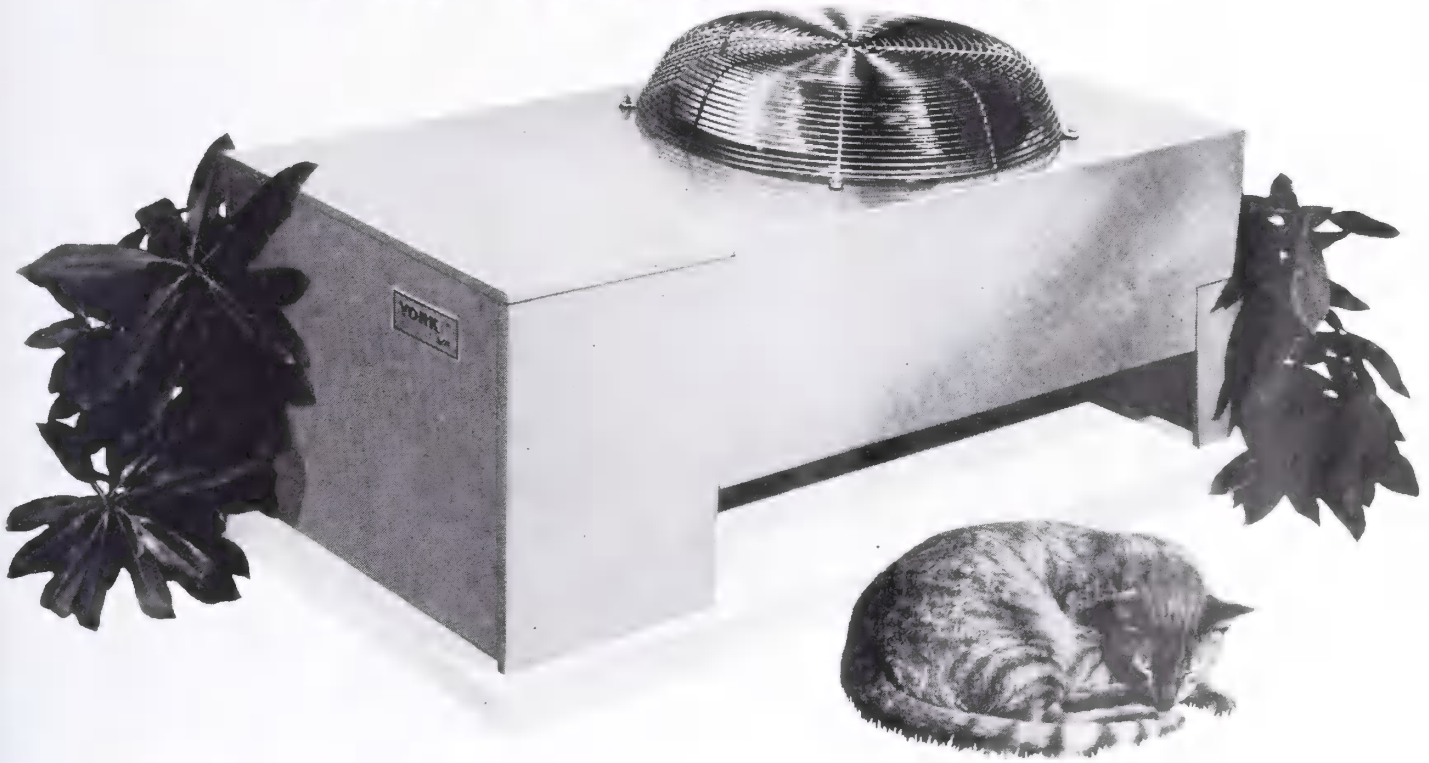
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By John H. Ingersoll

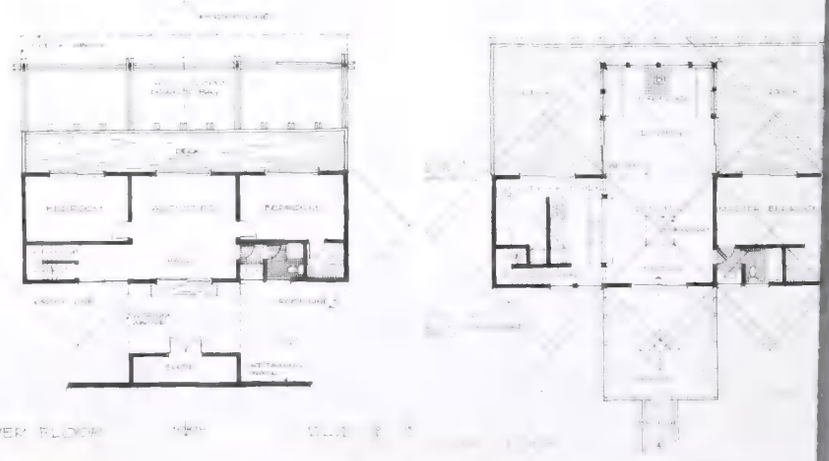
THE WELL-BUILT HOUSE



KARL H. RIEK

There is a feeling on the wood deck of this handsome Pacific Coast house that one is on shipboard. At night, the sensation grows stronger, fortified by tidewater lapping at the rock shore and red and green boat lights flickering in the distance. Add to this an open living-dining area, a quiet atrium and a bridge leading to the entry road, and the sum is a pleasurable environment for a party. And that was among the design requisites given by the owners to Architect Robert S. Chang of Berkeley, Calif.

The owners are extroverts who love to entertain and wanted for this summer and weekend home a romantic environment—spaces fun to be in and to live in. Even on a foggy day, this is a light-filled house. Daylight flows through the pyramid-shaped acrylic dome skylight over the dining area as well as through fixed and sliding glass along the bay-front walls. A working island and serving bar separate dining and kitchen areas, underlining the informal atmosphere and the sense of space. Red cedar shingles cover the exterior, resawn plywood the interior.



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Editor: MARION GOUGH □ Here and now: at the new, mind-blowing motor speedway in Ontario, Calif., courses in "defensive driving," how to save your neck while all about you other drivers are losing their heads . . . or, a five-day course in sports-car driving . . . the Instant Auditorium, a polyethylene-film inflatable that blows up in 20 minutes to seat 100—or a five-minute blow-up mini meeting room, 28 feet by 13 feet, both by Winzen Research Inc . . . the melancholic song of the humpback whale, a sadly disappearing species, recorded by Dr. Roger S. Rayne, $9.95 from Whale, Box 131, Del Mar, Calif. . . . also, an orchestral work by Alan Hovhaness based on the whale's poignant singing, "And God Created Great Whales," Columbia recording M 30390, $5.95 . . . the rise of modern pewter in England, under the aegis of the Association of British Pewter Craftsmen who aim to give it a hallmark and new uses, put it into the same precious category as the pewter great-great-grandfather used to make . . . a spray-on meat sauce, "Meat Eaters," for beef, chicken, lamb or pork, first of its kind to whiz out of an aerosol can . . . a spray-on wrinkle-remover, Defroiss (dayfrwas), easier used than pronounced, from France, for clothes, not faces.

● ● ● **Need for more No No: the joyous, I-want-to-be-happy, tear-dropping finale of "No, No, Nanette" with the whole house singing, the innocence of the wicked 20s discovered by the young, relived by the old, enjoyed by all, the generations ungapped at New York's Forty-Sixth Street Theatre . . . telling us something?**

AQUARIAN

All bottled water may not be all that pure, just as clean as the bottles it's put into, according to the American Water Works Association . . . phenomenal increase in consumer demand for phosphate-free detergents indicates the ecological message is getting to the public . . . foreshadowed: legal requirement that ingredients be listed on detergent packages . . . latest comers on the clean scene available in many supermarkets: Arm & Hammer Non-Polluting Laundry Detergent, free of phosphates, nitrates, enzymes, NTA and toxic possibilities, said to leave clothes just as clean as old-time detergents, and Nature, by Stanson Detergents . . . Amway Corporation, Ada, Mich., early makers of non-polluting detergent, sell directly to consumers through a team of salespeople who are chiefly ecology-minded housewives, happy to earn commission while they spread the good word.

● ● ● **Women's Lib, *déjà vu*: the Brontës back in vogue, with Charlotte's *Jane Eyre* newly filmed in England, Susannah York tutoring, and the British Travel Authority plotting tours to Emily's moors, the manse at Haworth, and the old houses which were settings for the girls' best-sellers . . . and, hot on the heels of hotpants, the news that Amelia's bloomers are next to blossom forth in fashion and the middy will once more become a blouse.**

THINGS THAT GET TO US

Jack Lenor Larsen's contribution to the art of weaving, hand skills merged with technology, exhibited in a 20-year retrospective show of his fabrics at the Museum of Fine Arts, Boston, March 25 through May 23 . . . Puyallup Valley Daffodil Festival, Tacoma, Wash., 18 miles of blossoming bulb country fluttering and dancing in the breeze at the foot of Mount Rainier, floats, street parades, river parades, the golden flower front and center, March 27 through April 4 . . . the *Delta Queen*, last of the Mississippi paddle-wheelers, saved for at least another three years, now refurbished, ready to sweep the river in the grand old style from Cincinnati to New Orleans . . . Amateur Needlework of Today, exhibiting works by creative greats who make stitchery an avocation —Mollie Parnis, Oscar de la Renta, Jacques Tiffeau, among others—at The Lighthouse Auditorium, 111 East 59 Street, New York, April 20-April 28, proceeds earmarked for assistance to the blind.

● ● ● **See the light . . . the Duro-Test Corporation's New York Light Center, 16 East 56 Street, New York, a display of illuminative history from Etruscan oil lamps to the floodlights of Cape Kennedy, and full of dazzling newnesses, like Vita-Lite, a fluorescent tube that is the closest yet approximation to clear daylight . . . also new, the Federal Trade Commission's regulation that bulbs or their containers must now indicate their "lumens" (measurement of light output) and number of hours of life expectancy, as well as their wattage (measurement of electric power they consume).**

● ● ● Shape up: the National Bureau of Standards reports that American women are getting heavier, have expanded one inch in all directions since 1939, averaging 35-26-37, with a sitting spread increase from 33½ inches to 35.

● ● ● **And also news . . . a loveseat by the name of Joe, just a great, big outsize catcher's mitt, designed by Italians DePas, D'Urbino and Lomassi, with a bow to DiMaggio . . . floating saucers for water lolling, plastic flower bowls used as floats by guests at the Flamingo Beach Club, Kranlendijk, Bonaire, Netherlands Antilles . . . a new protein food from fried milk curd, textured like meat, to be given the flavoring of your choice from chicken to chocolate, developed by the U.S. Department of Agriculture . . . the revival of the family reunion, an idea burgeoning with the population explosion, kinfolk gathering to get reacquainted, taking over hotels, picnic grounds, cruise ships . . . the new chic of the mobile home, its equipment refined, average size upped in ten years from 8 by 30 feet to 12 by 60 feet, the annual ownership up from 100,000 to over 400,000 because the price is right, averaging about $7,000 compared to $27,500 for a conventional house.**

APPEALING PEOPLE

The undaunted, unidentified man who figured out that the mercury level in that controversial now forgotten tuna fish was about the equivalent of one ounce of vermouth in 7,500 gallons of martinis . . . Ross Hunter, Hollywood producer, a devout lemon-lover, who lives lemon, fills his house with paintings and sculptures of lemons, collects anything lemon-directed, had his Christmas tree lights made to look like lemons . . . the 3,000 women who responded to the Virginia Slims Harris Poll on women's interests, 71 percent of whom considered raising a family the most enjoyable part of life . . . compassionate naturalist Ronald Rood, who takes up for the misunderstood varmints of the world in his new book, *Animals Nobody Loves* ($6.95, The Stephen Greene Press, Brattleboro, Vt.), makes the gray wolf sound like a Boy Scout (loyal, brave, affectionate, chivalrous), would turn the epithet "pig" into a compliment (bright, merry and naturally clean) . . . Professor Bernhard Grzimek, Director of Germany's always one-up Frankfurt Zoo, who provides his gorillas with late-day TV to counteract boredom after visitors leave and reports that favorite programs are motor-racing, fashion shows, weight-lifting, love scenes and space launches.

● ● ● **Silver lining department: Pan Am and American Home Assurance Company offer rainy day insurance for vacationers . . . $1 premium gets you $25 for every day you get soaked in a place where the meteorologists don't expect it to happen.**



want a girl,
ust like the girl
nat married Dear Old Dad.
ne'll wash the floors,
olish up the doors,
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75
House Beautiful
APRIL ■ 1971

15 *great rooms that are worth studying. Together, they contain dozens of decorating ideas, any of which may be the one you've been seeking*

6 *award-winning designs by decorators. One may turn you on to an entirely new way of defining your personal lifestyle*

+4 *ways to handle that ever-present need for more storage space—on display or out of sight. They all add up to...*

25 ***spectacular solutions to decorating problems***

Turn the page to see what we mean...

1 Super scale in small space, or the power of winking at the rules when you know what you're doing—demonstrated by Designer Arthur Elrod in a room of so-so size and bland contemporary design in a dedicated ski buff's condominium in Snowmass at Aspen, Colo., *right*. Reversing the dictum that small rooms call for small-scale furnishings, he has almost literally furnished the whole space with one wall-filling, eye-filling, floor-to-ceiling four-poster, dressed it in an arresting plaid, built up the bed wall with a busily patterned tapestry. The structural form of the bed itself gives the room a sense of architectural detail that's otherwise lacking. Other furnishings are few, necessities—bedside chests for storage, lamps, a chair. Only visual competition is the view of the mountains through the window wall, which is closed in with shutters at night.

2 A loggia in a garden with all outdoors beyond? Not really. The room, *below right*, is the breakfast-room transformation of a small passageway off the kitchen in Mr. and Mrs. Woolworth Donahue's summer home in Southampton, Long Island, N.Y. Designer Bernard Gelbort worked the metamorphosis by covering walls and ceiling with a white treillage of lumberyard lath over surfaces of vernal apple green. Such an airy, open pattern in contrasting color is a time-honored trick to fool the eye and create the illusion of spaciousness. Further gardenizers: the white vinyl floor in herringbone brick pattern, summery rattan furniture, tree-form geraniums massing their blossoms against the latticework. The room, which links the house with a glassy pool pavilion and the bona fide outdoors, faces north, but the bright yellow of table settings and chair seats guarantees a perpetual glow of sunlight, even on the grayest of rainy days.

3 Contemporaneous, Italianate, a living room with the new International Look, *far right*. The room itself was reshaped to suggest the round-edge, fluidly molded forms of white acrylic furnishings and the steel-tube curves of modern sofa and chairs. Existing walls were covered in panels of plywood and Masonite bent like the ribs of a boat to swoop over the ceiling. These are alternately covered in tie-dyed Japanese rice paper and silvery reflective Mylar foil, which doubles and redoubles the room's heady magenta and bittersweet coloration. The arched wall-covering device could also serve as a camouflage for unsightly ceiling ducts or poor walls. Tables and lamps are Italian imports, but the congenial upholstered furniture is 100 percent American, from the Torino collection by Kroehler, whose designers created the room setting that brings it all glamorously and inevitably together.

TOP: LELAND LEE; BOTTOM, HOWARD GRAFF. FAR RIGHT: REG VAN DYKE LENS-ART

15 great rooms and what makes them worth studying







4 The manorial bedroom, *left*—mellow, comforting, reviving a look of 18th-century French country house dignity—is a reminder that even a large room may need no more than a few pieces of furniture if those pieces are important in scale and design quality. The high, solid headboard of the canopy bed and the two armoires placed side by side seem to panel the room, to "furnish" it with the patina of cherry wood and the pattern of their scroll carving. Interior Designer June A. Tedder has used two fabrics almost architecturally—a textured lemon cotton for the fitted coverlet, bed valance and the formal lambrequin that frames the window, and a green-ground French floral print to cover the outsize bergère, to skirt the bed and underskirt the valance and, as an effective surprise, to glass-curtain the window. Fabric workmanship in a sparsely furnished room must be impeccable. Furniture, Heritage Tour de France collection.

5 A bachelor's living room in New York, *below left*, designed by Lloyd Bell—a triumph of fabric over the mediocrity of apartment house architecture, the end result as exotic as the desert tent of a Bedouin chieftain. Great sails of white stretch nylon jersey reapportion the room, creating new architecture, meantime concealing irregular beams and ducts. A screen of piano-hinged white Formica takes care of an obtrusive radiator and air conditioner and delineates the living space with its accordion pattern. The owner specified casualness, so floor cushions pinch-hit for extra chairs, are used for meals at the low round table. Everything was chosen for easy upkeep, as befits a bachelor pad, and excepting the sails and the slipcover of the circular couch, nothing was custom-made in this room, which was done on a budget yet looks so stylishly bespoke. Big, much-for-your-money smash: a pair of dracaena importantly potted.

6 A masterly mix of pattern—Architect-Designer John Austin Perkins in command—gives warmth and a sense of intimacy to the literally great room, ***far left***, in the home of Mr. and Mrs. Ford D. Albritton, Jr. in Bryan, Texas. Ceiling here is 15 feet high and the room is dominated by ceiling-high windows giving on a poolside pergola. The dimensions might suggest spatial starkness, but the reality is eminently comfortable because there are no barren surfaces in the room. The eye is continually pleased by a variety of color and pattern, kept entertained by the shift from the leafy drapery fabric to the contrasting floral of the armchairs to the bold, stylized flowers in the rug. Needlepoint cushions, no two alike, create a pattern on the sofa. Noteworthy: magnificent architectural detail and a Delft collection in the built-in cabinet.

TOP: REG VAN CUYLENBURG; BOTTOM, O. PHILIP ROEDEL; FAR LEFT, MAX ELKERT

7 The working home office of Designer Charles Segal in Bergen, N.J., *right*—clutter-free and businesslike with nary a cliché in its practical makeup, it's an example of what House Beautiful calls The Mix in action, a variety of unexpected choices that add up to the owner's personal style. Against a crisp two-color background of eggplant and white, the desk is a glass-top hunt table, supported by *faux bambou* legs (iron antiqued in silver); three-corner chair is Chippendale; luminous mushroom lamp is modern. Vertical blinds at the window are rigid panels, covered in ric-rac-patterned fabric, controlled by a sliding mechanism. Bookshelves hang on a wall painted by the owner for his own amusement with a great white graphic of his own design. Softening grace note amid this restraint: pots of cineraria blooming along the wall, there to add eye interest to an uncarpeted floor as well as for the sheer enjoyment of fresh flowers.

8 Rich, vital, red all over, *below right*—the home office of Designer Peter Prince and an example of how a small room can be unified and raised to importance by the use of one color and a few pieces of boldly scaled furniture. This is the transformation of a non-descript New York apartment bedroom, the major medium tulip-red felt stretched over walls and moldings and draped at the windows. A wool tartan, the only other fabric used, matches the felt color exactly—important because the success of a monochromatic room like this depends upon a perfect color match or its visual unity is lost. Three important pieces virtually furnish the room—the 18th-century English double desk, its bulk balanced by a sofa that fits one wall as precisely as if built-in, and a huge, ornately framed English mirror—surely from a great house—which completes the sofa wall and creates an illusion of spaciousness in this not-so-large room.

9 A small gallery of personal preferences, *far right*—the dining alcove off the living room in the Boston apartment of Gerald Finegold. Here the owner, with the professional advice of Designer Tom Rowlands, assembled a trove of his favorite things, some put to practical use (the Federal table, the Louis XV chairs with cane backs painted in crisscross and seats cushioned in flamestitch fabric, the Waterford chandelier, the Chinese lacquer chest, now a sideboard) and others simply to be looked at with pleasure three times a day (a porcelain tulipière, a group of prints, etchings and embossings and a fabulous rococo Regency wall bracket holding an antique Chinese potpourri jar). Rug is a Greek Flokati; architecture is past-century Bostonian, its woodwork detail effectively defined in white against the smartness of an egg yolk-yellow wall. It's The Mix, most happily convened.





HOWARD GRAFF









TOP FRED LYON, OTHERS HOWARD GRAFF

10 Shipshape guestroom, *left*, in a modicum of space under the sloping roof of the L. H. Krusi house in Tiburon, Calif., a beach cottage urbanely converted to a permanent home by Designer Alan Jones and the owner. To make every inch count, the seagoing formula of bunk beds was adopted, bed niches created by wallboard lambrequins. The entire room is "upholstered," raised to French Provincial chic with a small-scale documentary cotton print, a busy pattern that diminishes jogs and irregularities and unifies space. The persimmon-wood chest, a Japanese *tansu*, stands against a mirror that blocks out a window and by reflection creates the illusion of space in close quarters. In each bed niche there's the elegancy of an antique Persian mirror: on the floor, bunk-to-bunk carpeting, a Greek astrakhan rug. All is clean-cut and beautifully adequate for a one-night stopover for two guests.

11 Indo-Afro harem ambience, *lower left*. Designer Jay Spectre's way of giving distinctive pizzazz to a standard apartment bedroom in the co-op of Mr. and Mrs. James Morrissey, Louisville, Ky. It's one brilliant mélange of peppery hot colors, a mix of exotic patterns, all done with fabrics, most of them *echt* Oriental, in a spate of rich textures—quilted, embroidered, appliqué-ed—the whole scene doubled in a total wall of mirror that serves as a headboard. But note the discipline that pulls the mixture off: the striped stretch fabric covering walls and ceiling is run diagonally so that its mirrored reflection becomes a geometrically trim mitred corner and a pattern in itself: a subtle indentation in the mirror wall forms the bed niche: night table is a glass shelf, nothing more. Essentially the room is quite uncluttered, as such a pattern-happy room has to be if it's to avoid hodge-podge.

12 Traditional treasures and modern measures, *far left*, the measures being Designer Jay Spectre's approach to the New York townhouse of a young couple who own, love and live with furnishings of museum caliber and collect art of all eras, be it a 1970 gouache or a 15th-century Indian wood-carved elephant. In the lofty living room the quality is unquestionably "establishment," all furniture French antiques, fabrics of silk and cut velvet, draperies richly fringed, and the cynosure Turkish rug a magnificent, age-paled Ushak Angora that calls the mix of mellow color. Until now, such old-line elegance would never have been used in context with a plaster-stripped brick wall, so blendable with the color and texture here. Everything is a gem of its genre, yet placed for daily use and enjoyment. Expressed: the young attitude that treasures—whether connoisseur finds or vintage Salvation Army—are for daily enjoyment.

13 Ruffled all the way, *right*, bedroom sanctum of Designer Bebe Winkler—serene, luxuriously soft, a synthesis of what makes an ultra-feminine boudoir. Color is a quiet, pastel melt of aquamarine and beige, the tulip-printed chintz a restful pleasure, undemanding on the eye. Fabric details—the arc-tufted headboard, quilted spread, lavishly flounced bedskirt and curtains—have the subtle, perfect workmanship of a couturier dress. It's a personal place that gathers together the owner's special enthusiasms—pleated silk lampshades, chalk-white whatnot, a porcelain drum garden seat and a Jean-Michel Frank night table, which is an antique from the thirties. In planning this room Miss Winkler was assisted by her associate, Bob Patino. For a completely different facet of this design team's flexible talents, see the contemporaneous and vivid family room done for a client, *below*.

14 Family room of Dr. and Mrs. Roy McJilton, *lower right*, notable for the high contemporary style of its practicality and especially remarkable because the room is in a conventional tract house. Walls, formerly paneled in walnut, were given a youthful white lacquering. Designers Bebe Winkler and Bob Patino painted the ceiling a cheering yellow, which tends to "lower" its height to the eye, creating a greater sense of intimacy. It's a room for eating, lounging, entertaining, games and dancing, its furniture normally arranged as a center island of seating, but all pieces—sectional vinyl settees and Formica tables—can be easily moved back against the walls when open floor space is needed. For pattern—the vibrant shape and color of good art—steel sculpture on crimson plinths, William Polito's eye-bemusing geometric oil perspective.

15 The Mix of the lovely unlikely, *far right*, in the New York dining room of Mr. and Mrs. James Iselin, where designers Gilman and Brown expound the very sound theory that a room for the delight of guests should be full of surprise and elegance. Against extrovert-red walls piped with a taxicab-yellow molding, put together to amuse the eye and lift the spirits: wicker peacock chairs and Regency *faux bambou* and zebra fabric stripings. On the Parsons table, an extravagant crystal forest of obelisks and candlesticks undergrown with masses of Merion Beauty ivy. On a Chinese Chippendale sideboard, a giant porcelain swan tureen doubly seen through the Victorian mirror. Exotic greenery to provoke conversation: a corner-filling dracaena; in Guatemalan baskets, a pair of bromeliads looking like pineapple plants. Over all, for the fun of it, a turn-of-the-century wicker chandelier painted yellow, unabashedly revealing its white bulb.



PHOTOGRAPHS (TOP RIGHT) WESLER SAGE (OTHERS) ... PAGE 175



6 designers turn their dreams into winning hideaways

Editors:
LESTER GRUNDY *and*
NATALIE SCHRAM

A retreat, a place apart to get away from it all—the pressure, the routine, the harassment. It's the place you dream of where you can, quite simply, relax. Reason enough for the national "Hideaway" design contest sponsored by Uniroyal, makers of Naugahyde vinyl, for members of the American Institute of Interior Designers. "The hideway could be," said a spokesman, "a one-room guesthouse, a mini roof garden, a writer's den—any comfortable, carefree room imaginatively furnished that is a retreat from the things that bug you or bore you."

Among the 360 entries (to mention a few): a cabin in the woods, a houseboat, a light-filled, glass-roofed studio where a Sunday painter could get down to some serious painting. On these four pages, the winning entries, those six designs judged the best for their "use of color, imagination and ease of care—" retreats that simply close the door on the world to a tree pad.

1 Tea House, *below*. A delightful combination of gaiety and serenity designed by Mary M. Peters of Worthington, Ohio. Miss Peters was inspired to create this Japanese sanctuary by a visit to the Imperial Gardens in Kyoto. Dark, polished woods and moontones captured in the Naugahyde chair upholstery and wallcovering set the mood of Oriental tranquility in which even the modern art and simple director's chairs seem imperturbably Eastern.

2 Man's Spa, *right*. Thomas R. Berry of Midland, Texas, who says he lives in a purely female world with "my wife, two daughters and a female dog," designed this masculine setting as his ideal hideaway. The sauna is redwood—the American substitute for Finland's birch—while walls of the rest area are paneled in Naugahyde stripes of pastel shades accented in red-orange. He has used the same sunny colors in the deep round tub for the post-sauna cold dip and on the recliner and accessories.



WESLEY BALZ



3 Beach Retreat, *right*, designed by Jan P. Keyser of Seattle, is a complete weekend house—sandproofed and snug against the wind and the sea. The trim storage wall is made up of a series of prebuilt Fiberglas modular units fitted into existing space. A bright palette of colors used in the upholstery and wall graphics gleams in shining contrast to the lacquered furniture, pale Naugahyde wallcovering and the serenity of the muted carpeting.

4 Flexible Environment, *below left*. This retreat conceived by John Carden Campbell of San Francisco is composed of a square glass house with four modules that move out on tracks to expand the basic living area. Shown is the brilliant orange vinyl lounge area unit, its sofa aglow in yellow, here drawn up close to the main area (foreground). Ready to move out and make room on the other three sides are a green kitchen module, a blue bath module and a bright yellow module that is the entrance.

5 Mini Gym, *below*. Robert J. King of New York outfitted his hideaway with just about everything an exercise enthusiast could ask for: the new-blue belt massager and motorized bike, a heat lamp above a comfortable lounge chair, Naugahyde-covered mats for on-the-floor routines. Walls and vertical blinds are covered in orange, yellow and brown vinyl, the carpeting installed with a special metal element to virtually eliminate the annoyance of static.

6 Tree House, *bottom*, by Marvin C. Sharpe of Seattle, is a grown-up version of a familiar childhood retreat. A zany modular unit actually meant to nestle up in the trees, it has pale vinyl-covered walls and triangular windows with shades of shiny blue Naugahyde that can be lowered when the sun becomes unbearably hot. Tepee-shaped cabinets spaced around the room mask structural supports and house a bed, music and television equipment, linens and dishes, the usual for the non-Tree House life.

PRODUCT INFORMATION PAGE 137









4 ways to solve storage problems

Editor: RUTH ADAMS



You may need the space to shelve books, to display pottery, even to hide away some not-so-presentable white elephants. Whatever your storage needs, there's a solution for you—and for every space, whether it's narrow, wide, tall or seemingly impossible. Here are four—one built-in and three ready-to-buy units (these shown in Pace Setter color schemes).



1 The "Bookmates" (*top left*) come in tall units (24 by 78 inches) to use alone or together (we've grouped three). Outlined with a touch of chrome, these have either an open shelf or cabinets below. Choose all one color or contrast several—natural, yellow, green, parchment, or orange. Broyhill.





LEFT, LELAND Y. LEE; ALL OTHERS, BERT VAN BYLENBURG. PRODUCT INFORMATION PAGE 157

2 The "UniZontal" storage solvers *(bottom left)* can follow the corner of a room or climb the walls. A continuous horizontal white strip will unite the various sections visually. Open bookcases can team with a chest of drawers or a desk (all 18 inches deep). Seat cushions fit nicely on the low chests. The infinite number of possible groupings solves the hardest-to-work-out arrangement. Other colors: green, blue, white and burnt orange. From Bernhardt.

3 Roland Carter designed the flexible "Lifestyle" units *(top right)* with both open and closed shelves. The shelves are deeper (18 inches) and shorter (56 inches) than most, giving more storage space inside and an easy-to-see display area on top. The desk drawer opens from both sides, useful when a grouping doubles as a room divider. All pieces come in white enamel or walnut veneer, brass-banded. From Lane.

4 For problem walls, like this curved one *(bottom right)*, built-in shelves may be the solution. Here a long flow of shelves makes strong horizontal lines, unbroken by vertical supports, on which books and art form their own decorative frieze. The built-up thickness of the shelves gives an almost architectural feeling to this curving library end of an otherwise square living room. Owners, Mr. and Mrs. Daniel Schwartz, Palm Springs, Calif.; the decorator was Val Arnold.



COLOR: WE PRESENT THE PACE SETTERS

a family of freshness that ranges from clear yellow through vibrant red

What have we done? Red? Yellow? Yes! In a burst of audacious new-think, the editors of House Beautiful have selected a smashing range of reds and yellows for our Pace Setter Colors, 1971. Why, we asked, should all the cheer of color be confined to walls and fabrics —and clothes and cosmetics? Why not fashion's colors on the furniture itself? It's time for a psychological pick-me-up throughout the house. On this page, the word is red—the incoming, anti-depressant color of today. Spark it with bright white or, for depth, add lustrous black, and see what happens to your spirits. Left to right: Sedate but glistening, a smartly lacquered Chippendale side chair in Tulip Red, for—wouldn't you think?—a dining room. Medallion; $225. Behind the side chair, its opposite mood: A bulky chunk of superslick polyurethane in a wild chair that has a vinyl plastic Tulip Red overcoat. Designed by John Mascheroni for the Mobi Corp.: $175. Against the wall, to hold who-knows-what on its top, a slim and graceful Eggplant pedestal from the "Sumatra" group by Medallion: $220. There it is, decidedly prim and proper but displaying an unexpected 20th-century

RASPBERRY EGGPLANT TULI



jauntiness, a Louis XVI loveseat covered in a piquant Raspberry damask. From the "Chambly" group by Hickory Chair: about $500. For a country bedroom, a handsome 18th-century highboy painted Indian Red, punctuated by polished pewter hardware. Pennsylvania House: $771. Directly in front, the shock of contrast: a glittering steel-framed chair upholstered in Eggplant rep—a dress fabric of the 40s. Globe Furniture Co.: $390. Chic in a corner of a garden, the caster chair in Lacquer Red vinyl. Ficks Reed: $100. In the center, high gloss on a lacquered Indian Red Japanese table (which may also be ordered in other colors). Interior Enterprises: $750. In the background, more Pace Setter Reds in a group of brilliant new wallcoverings. On the wall, the abstract flowerings of "Saratoga" (*left*), Quadrille Wallpapers Inc., $21.75 a roll, and the concisely figured "Way Out," Charterhouse Designs Ltd., $19.50 a roll. On the floor, the straightforward plaid of "Windom," Charterhouse Designs Ltd., $19.50 a roll, and the Mondrian-like "Elevation," Connaissance Fabrics Inc., $21 a roll on vinyl. All Pace Setter Reds are guaranteed to lift your spirits.

WESLEY BALZ

CORAL LACQUER RED INDIAN RED



You always could put your money on yellow. A touch of yellow will light up the mood of any room—and almost any dour person. Irrepressible, unrestrainable, the yellows have always been very enthusiastically accepted for their clarity, sunniness and optimism. But all too often, they've seemed rather bucolic and childlike. See how our Pace Setter Yellows have grown. They're brilliant, sassy, colors with the punch of bravado. Take, for instance, these yellows, left to right: Lemon Yellow, one of six lacquer finishes available on this stylish étagère from Century Furniture: 74 inches high, $286. And then a dash of Jonquil, on a smooth and gleaming Cycolac chair cushioned in red and yellow swirls of Scotchgard-treated cotton. Broyhill Furniture: $171. A swerving plastic tier table with smoked glass top, here in our Taxicab Yellow, one of six color choices. Founders Furniture: 16 inches in diameter, 19 inches high, $100. Smartly Saffron, a loveseat framed in cork veneer over thick, sturdy plywood etched with a chrome-plated steel trim, with loose cushions of polyurethane wrapped with Dacron. Craft Associates

JONQUIL YELLOW **CHARTREUSE** **LEMON YELLOW** **TAXI**



Inc.: 58½ inches long, $367. Jonquil lizard-grained leather covers a versatile table from Karl Springer Ltd. (available through decorators only), which holds a raving Orange mushroom light, a Nesso design, available through decorators from Luten-Clarey-Stern; $100. Against the wall, a butler's tray table in deep orange and white with mirrored top that was designed by Robert Harper for Tomlinson Furniture: $240. Up front, a "Leisure Lounger" upholstered in a blend of Saffron, Melon and Jonquil Herculon fabric. The Berkline Corp.; $290. A "spirit box" in new-again Chartreuse on a base of Tulip Red. Designed by David Blumenthal of David Inc., Atlanta, for Erwin-Lambeth; about $200. In the center, Lemon again, on a comfortably round ottoman on casters. Hammary Furniture, $90. The wallpapers: On the wall, the island-influenced "Pangi," *(left)*, Charterhouse Designs Ltd., $15 a roll, and the garden-prompted "Flowers," Quadrille Wallpapers Inc., $21 a roll. On the floor, the cubistic blocks of "Jungle Gym," W.H.S. Lloyd Co. Inc., $18 a roll, and the polka-dotted "Queen Bee," Connaissance Fabrics Inc., $21 a roll on vinyl. These capricious yellows make any room sparkle.

SAFFRON MELON ORANGE



PUTTING TOGETHER THE PACE SETTER

THE MIX

Editor: LESTER GRUNDY

Young New Yorkers Mr. and Mrs. Sam Dweck wanted a contemporary apartment, but one with the warmth that hard-edge modern often lacks. So, "using color as the catalyst." Decorator Robert Scana of W & J Sloane created this smart but livable variation on The Mix that has both the excitement of the new and the comfort of the classic.

The living room (*left*), once a sunporch and small living room, glows with the sun-bright hues of our Pace Setter palette—even in the evening. The print sofa and draperies, a timeless pattern updated with color, echos every tint in the room. A Coromandel screen assumes emphatic drama compared to the Parsons table and chrome of today. A skillful floor-length window treatment draws the eight old double-hung sunporch windows together under a single unifying valance.

The yellow lacquered doors lead into the dining room (*below*). A natural color extension of the living room, the primary shades are reversed here. Scana feels that the lively design mix creates vitality. "Each pattern has its own special scale and interest, and each is a strong statement, but they relate through color." Fresh polka dot curtains, a fantasy wallpaper and a bold tulip rug all express different values and shades of the basic red and yellow scheme here.

WESLEY BALZ PRODUCT INFORMATION PAGE 177



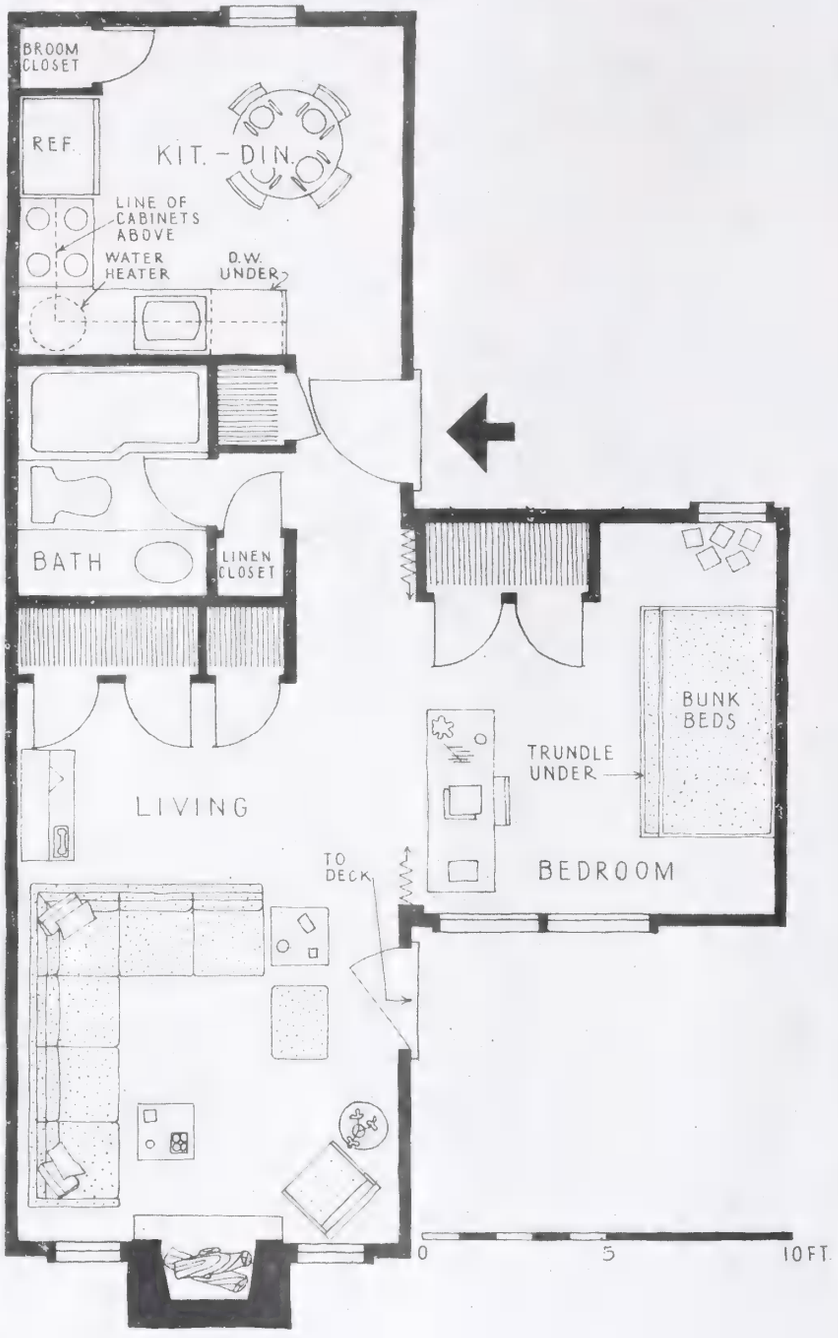
COLORS

The condominium approach in Vermont

Editor: RICHARD FITZGERALD □ A resort condominium may be the ideal second home. You buy it as you would an ordinary house, but you pay a monthly maintenance charge for upkeep and have no worries about it when you're away. No fear of freezing pipes. No windows to shutter. No caretakers to arrange for. And your retreat will be ready for you whenever you want it—with lights that go on and a stove that works when you get there. Condominiums are sensible second homes, and they've often proved a good investment, especially in growing ski areas. This condominium apartment is located in Sugarbush, Vt., one of the East's finest ski resorts. The six-acre site, ultimately to contain 99 living units, is called "Middle Earth" after Tolkien's adventureland—where the homes were said to be the most perfect yet designed.

The apartments are constructed of boxlike modules, factory-built by Hercoform Inc. and transported to Sugarbush, where they are combined into living units. These are then assembled with others, like building blocks, to create a cluster. Included with each unit—and also installed at the factory—are stain-resistant carpeting, fully equipped electric kitchen, electric heat, fiber-glass bathroom, fireplace, sundeck and Vermont barnboard paneling. In the model decorated here, we've used durable fabrics and easy-to-care-for Plexiglas cubes in today's environment of graphic design. Both walls and furnishings are coordinated into our lively Pace Setter color scheme.

PHOTOGRAPHS: HOWARD GRAFF PLAN: MARY ELLEN HENLE PRODUCT INFORMATION PAGE 117



WORRY-FREE COMFORT IN AN APRES-SKI APARTMENT

The interior of the model condominium (see plan for details): The living room (top and bottom left) *containing a fold-out sofa bed for putting up extra sleepers. The dining area, combined with the kitchen* (bottom center), *compact yet up-to-date in furnishings and equipment. The bedroom* (bottom right) *that can be closed off by folding doors. There is space here to sleep three, one in each of the two bunk beds and one in a pull-out trundle. Other "Middle Earth" units have different floor plans with up to three bedrooms. There are split level and townhouse arrangements, as well as the single-floor one shown here.*







touch-up decorating

By MARION GOUGH

26 interior designers tell you what to do to revive a tired room when a complete decorating redo isn't in the cards

Frank Austin, *Los Angeles*
Lloyd Bell, *New York*
Everett Brown, *New York*
Albert Carr, *Houston*
Jini Costello, *Miami*
Andrew Delfino, *San Francisco*
John Dickinson, *San Francisco*
Melvin Dwork, *New York*
Arthur Elrod, *Palm Springs*
Norman Foster, *Corpus Christi, Texas*
Hector Grant, *New York*
Jack and James Hendrix, *New York*
Richard Himmel, *Winnetka, Ill.*
Melanie Kahane, *New York*
Jerry Lamb, *Portland, Ore.*
Camille Lehman, *New York*
Emily Malino, *New York*
Ellen Lehman McCluskey, *New York*
William Pahlmann, *New York*
Edward Perrault, *Houston*
James Merrick Smith, *Coconut Grove, Fla.*
Katherine Mercer Stanley, *Minneapolis*
Ruth Strauss, *New York*
Staniford Squire, *New York*
Burt Wayne, *New York*
David Wemple, *Miami Beach*

Time, that not so sweet mystery of life, may improve wine, good marriages and cheese, but taken on balance, its effects are usually more ravaging than enhancing. Thus it is that the inevitable moment arrives when even the handsomest room begins to pall on its owner, when the bloom is off the rose. It may be a question of a piece or two turned shabby or, more than likely, that familiarity has simply bred boredom. What was once a place to lift the spirit seems now to need a face-lift.

What to do about it—if you've neither the inclination nor the budget to do a complete redecorating job? What's the quickest, easiest, most effective way to revive a tired room?

House Beautiful posed this poser to a panel of interior designers known for their imaginative talents and common sense. They have obligingly and generously responded, and we feel that we've pulled off something of a coup, because the suggestions offered here add up to a little gold mine of expert professional advice.

To a man—or woman—they pointed out that every room presents a different set of problems, and so there's no one universal panacea. But they all agree that change is of the essence in bringing a tired room to life, and if there's one basic rejuvenator, it's a change of color.

"Paint the walls a dark color," says Everett Brown. "It's amazing what that does." Or, says Richard Himmel, "If your walls are already dark, paint them light. If you have solid-color walls, put pattern on them —the idea is a complete change." Camille Lehman brought off a spectacular revival in her own all-white living room by papering the walls in red marbleized paper, without altering another thing. William Pahlmann, who points out that paint is the fastest, cheapest touch-up tool, suggests painting one wall a different color. Albert Carr, another paint man, thinks boredom could be forestalled if people got the habit of changing the color of their walls from time to time, contrasting the colors. He's also for learning how to marbleize or fake wood graining with paint, claims once you know how to flick colors around with feathers, sponge and paper, you can ring sensational changes on floors, doors, woodwork or furniture.

Jini Costello would opt for coloring the ceiling as a quick change, with paint or wallpaper. Hector Grant would do the reverse: concentrate on the floor—paint it, spatter it, create a treillage pattern with masking tape and spray-paint over it. John Dickinson considers the consistent use of one color in a room as a great scene-shifter, suggests white as a potent contemporizer, would paint furniture as well as walls, and carry out the same color in everything from picture mats to sofa cushions. Arthur Elrod is for getting a fresh look by painting, or even wallpapering, a chest or a table. Ellen Lehman McCluskey, with dazzling effect, redid her dining room by simply gilding her Chippendale-type dining table and chairs. Katherine Mercer Stanley, James Merrick Smith and David Wemple consider wallpaper the greatest single snapper-upper, especially in view of the stylish geometrics and printed foils that are available today.

Clearly, paint and wallpaper come first to mind as the most spectacular rejuvenators—if, as Lloyd Bell comments, you can stand the mess. Melvin Dwork sounds a note of caution: If your furnishings are shabby, a spanking new paint job may make them look shabbier in contrast.

So—suppose you reject the paint and paper spectacular as too discommoding, what are the next easiest, fastest transformations? Here's what the experts suggest, listed in the order of effectiveness:

Get new slipcovers
Rearrange the lighting
Rearrange accessories
Rearrange the furniture
Change the wall treatment
Change the floor treatment
Bring in plants and flowers

This is the bare bones, but hear how the experts expand on their suggestions. William Pahlmann, a slipcover advocate, is for a splashy fabric to be repeated on window shades, would even "slipcover" a wall in fabric (also a good cover-up for cracked plaster or a water stain). Thumbtack the fabric to a molding, let it hang free, finish it off with Empire swags. It's a treatment easily changed, to give a room a new look with every season. For a speedy color change: oodles of bright sofa cushions. Pahlmann also believes in the power of the window curtain to change a room, and like many of the experts, points out that inexpensive fabric lavishly used produces a far bigger and better effect than an expensive fabric skimpily applied. Edward Perrault would restyle the window treatment, using fabric of an obviously different character. Ellen Lehman McCluskey notes: Try substituting mirrored or wallpapered screens or louvered shutters for draperies; or laminate a brilliant patterned fabric on Venetian blinds.

Most slipcover buffs feel that the most smashing result comes if you slipcover *all* seating pieces in the same material, which is surely more feasible if the fabric chosen hasn't a gilt-edged price tag. Felt is a popular candidate for fast redoing —as wall or window draping or to revamp a table with a floor-length skirt—because it comes in grand colors, a copious 72 inches wide, and needs only to be cut without hemming.

Lloyd Bell carries the slipcover idea to the floor, especially as a warm-weather refresher: if you have wall-to-wall carpet, spread it with tough awning canvas in emerald green or zingy stripes or the brick-floor look of terra cotta, to be tacked down around the room. Jini Costello's note for apartment dwellers: You can do a temporary, easily demountable wall treatment by stretching fabric on the walls, attaching it with double-face adhesive tape or, unless you run into steel beams, with a staple gun.

(Continued on page 109)

DECORATING SCRAPBOOK

Editors:
RUTH ADAMS
LESTER GRUNDY
Text:
LINDA B. DOWNS



HOWARD GRAFF

Flower-sprigged blend of tailored shade and ruffled curtain unites two badly scaled windows in a cozy sitting room by Bebe Winkler and Bob Patino.

WORK WONDERS WITH YOUR WINDOWS

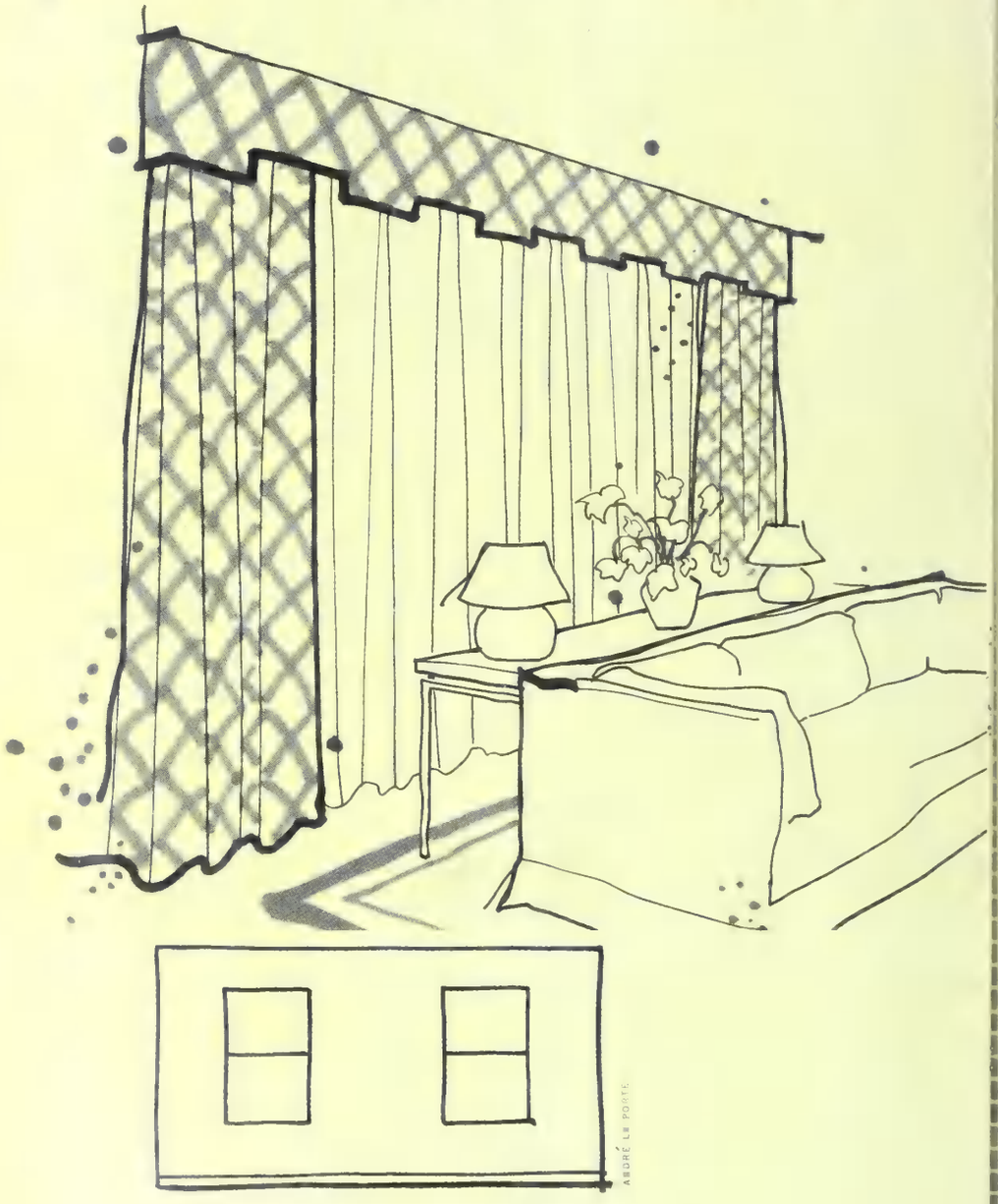
for your idea file,
a round-up of decorative window
treatments that can
transform any room

A WINDOW IS JUST A HOLE IN THE WALL until you make it a point of interest...

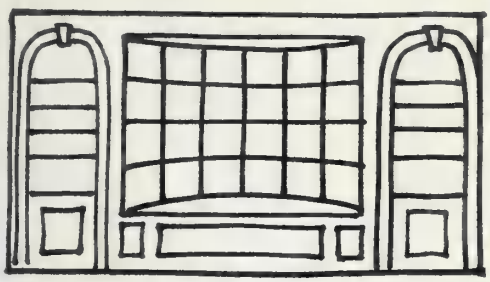
Once upon a time, at least a year ago, window treatments were started by choosing a fabric. Not today. Cloth coverings will be ever good, ever right at some windows—but not all. Shades can hang alone. Blinds have come out from under the draperies. Windows shine through beads, hide behind shutters, go openly bare.

A window is, after all, only a hole in the wall, cut by the practical ancients to let in light and air or to help them watch for foes beyond the moat. The gods didn't need light—the Parthenon was illuminated only when the doors were open; the sanctuary of the Egyptian's Great Temple of Amon at Karnak was almost totally dark. But churches became places for congregations and there, too, man cut holes in the wall. Yet even creators of the Gothic ribbed vault, who completed their windows with beautiful stained glass, buried their windows deep in the walls. Indeed, for centuries the practical hole was hidden under arcades and gables, surrounded with balconies and grills, smothered with carvings and fretwork. And man copied the architecture of palaces and cathedrals in his own home. Ornamental windowwork—the garlands and shells around the glass embellished with swags and silks and cascading lace—was a hallmark of residences of our more well-to-do ancestors.

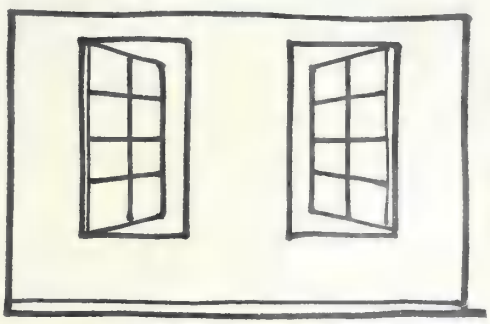
Twentieth-century architecture has brought the window out from under the carving. Neither split-level nor skyscraper apartment defines its window walls with shell motifs. In a housing era built around the economies of mass production and a growing lack of artistic craftsmen, decorative window treatments are more important than ever. Good window treatments make the best of today's way with glass, but it must be carefully planned if it is to serve its decorative or functional purpose. And that planning may determine whether you have a lively environment or merely a bland room with pretty colors and a covered-up hole in the wall.



Two double-hung windows—nothing could be simpler. And basically nothing could be simpler than this combination of sheer curtains and print draperies and valance. But decorating the two windows as one gives new impact to an end wall and effectively frames the furnishings in this quietly contemporary room. The valance is classically tailored, the draperies and curtains on a double traverse rod so both can be closed for a change of scene behind the sofa. For extra daytime light control, use semisheer or opaque curtains or hang shades inside the window frames. Consider the more formal feeling this floor-to-ceiling treatment would have had with a swagged valance (a decorative flourish from the French) or with floral tieback draperies instead of the youthful trelliage panels.



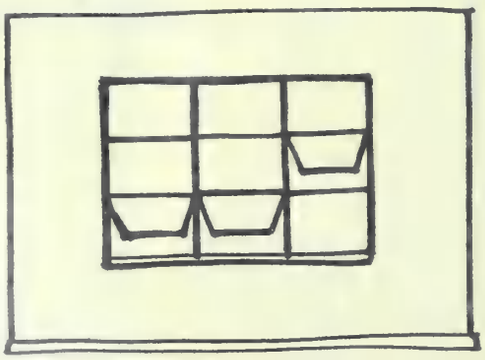
To calm the architectural busy-ness of this paned bow window between built-in bookcases, another blend of curtains, draperies and valance. Sash curtains insure some privacy but flood the room with light from the curving window—never a problem with today's special hardware. The valance across the front and the matching cushion give a horizontal flow of pattern that visually widens space between the bookcase arches. The airy print is well suited to the Old World manners of this planked-floor sitting room; a clan plaid or gingham check would set a slightly different mood. Where privacy is no concern, let a bow go beautifully unadorned, set off by coordinated draperies and wallpaper, but the window seat fabric must be covered with sun-resistant.



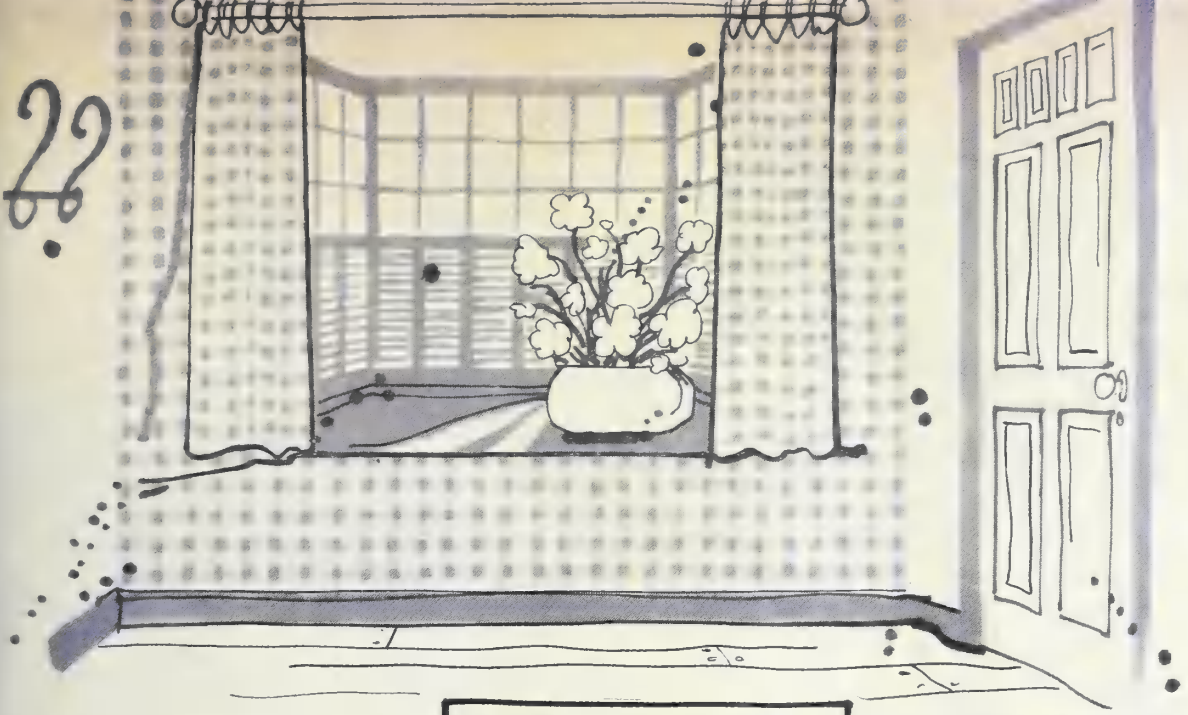
Bare-bones modern Roman shades color-keyed to the wall and bestowed with braid for a spark of detail, tuck neatly under their own folds to put handles on outward-going casements within easy reach. A case in point for the correct hardware: an unwanted show of fixtures here would look quite like a pretty woman with her slip showing—perhaps still pretty but oh, so sloppy. A variation on the same theme would be mini-slatted blinds painted or appliquéd with a geometric design, creating a splash of graphic art that disappears when blinds are opened. Or use one exciting fabric to cover wall and shades and watch the windows disappear when shades are drawn. To conquer trickier inward-swinging casements, mount a one-way traverse rod on the wall so draperies draw clear of the window, or fasten decorative pull-down shades directly to the window sash and edge the window with tall folding screens or painted shutters.

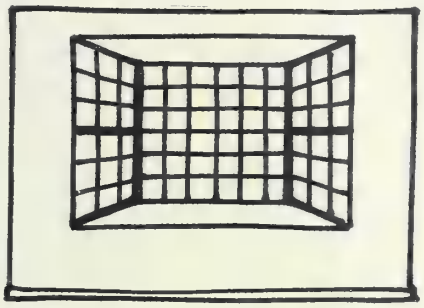
...with window planning that brings a room to life



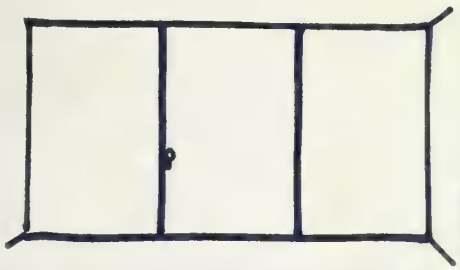


Streamlined reverse-roll shades team up to transform a bank of awning-type windows into a huge pop-art canvas with art deco roots. Merry mates to a casual mix of wicker furniture and contemporary paintings, the oversized bottom-up and pull-down shades meet in the center to block out all unwanted sunshine or view, open easily to let any individual window be adjusted. The reverse-roll technique visually eliminates bulky shade rolls at floor and ceiling. With different furnishings, woven wood or split bamboo shades —laminated or trimmed to echo upholstery or wall coverings—would have been effective cover-ups for the choppy group of windows and sashes. Tiers of café curtains (from floor to ceiling or just covering the windows) on painted wood poles and rings would be punchy brighteners for a sunny breakfast nook or a youngster's room.

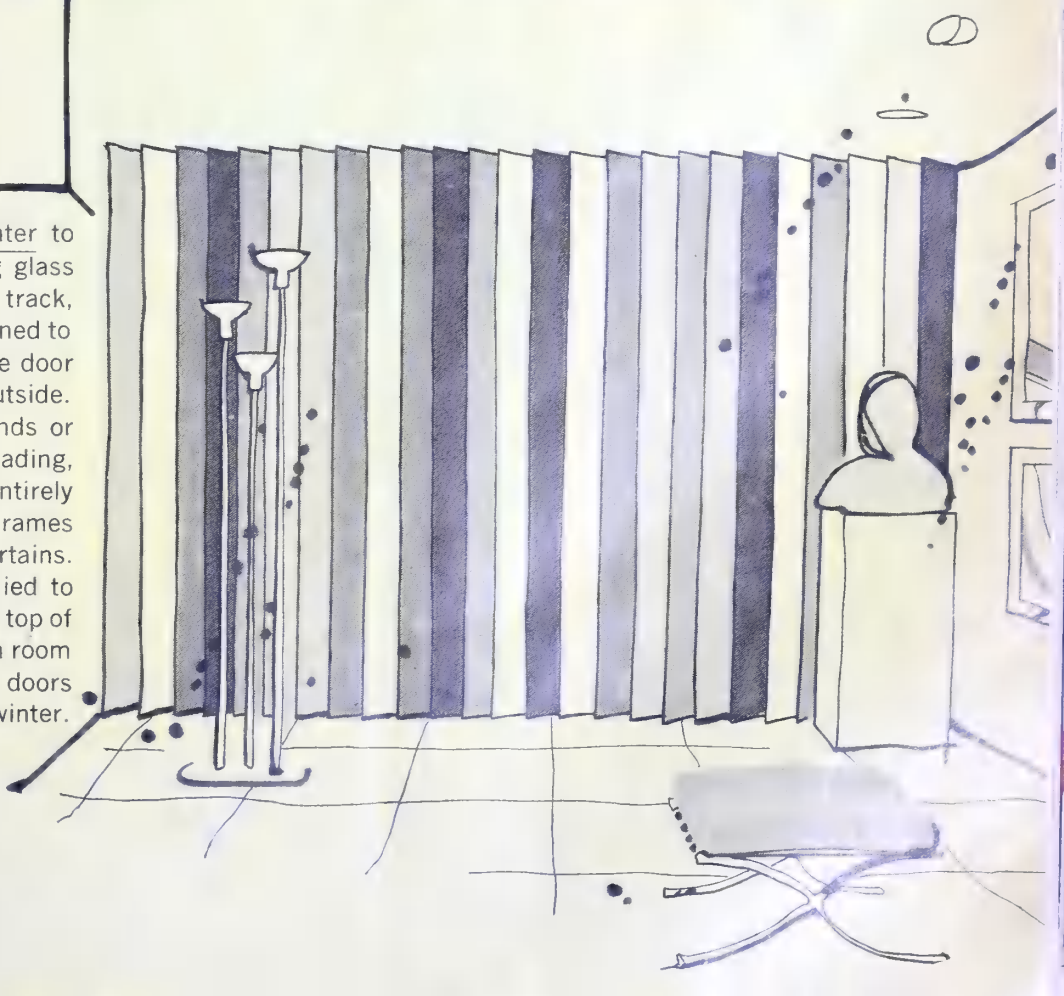




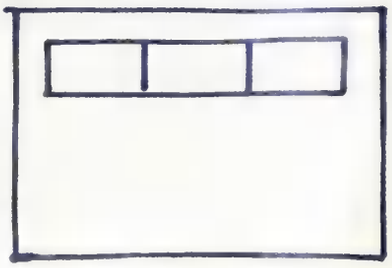
Lots of dots and a dash of shutters spell one way around an angled bay. It could be a bedroom, sitting room, any room where scalloped-top panels on a brass rod are the right informal note. Matched wallpaper and curtains unify the wall, their round dots precisely spaced to soften but not compete with the square window panes as random patterning would. Movable shutters mask the view, bare windows above spotlight whatever you display on the sunny ledge. Extend any decorative rod at least two inches beyond its brackets and place a ring in that space to keep curtains firmly anchored at the outer edge. In a formal bay without a ledge, floor-length sheers could be fitted to custom-shaped plain or traverse rods, with draperies at the sides.



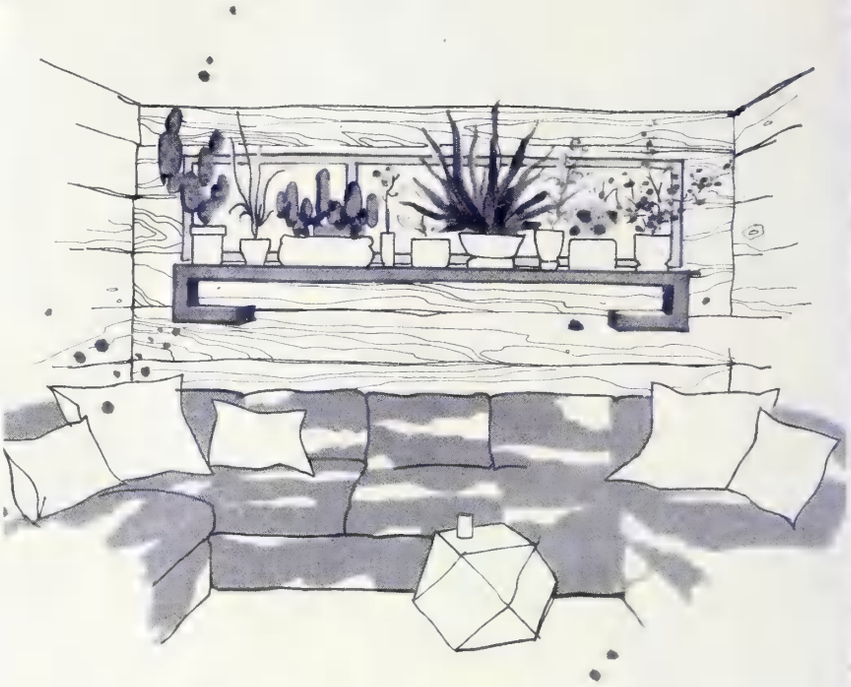
Multicolored stripes glide front and center to backdrop a most modern room with sliding glass doors. Fitted into sockets in a ceiling track, vertical shade-cloth blinds can be turned to control light, pulled to the side to clear the door or closed completely to hide the world outside. Other choices: shiny woven aluminum blinds or translucent casements with a French heading, installed in a ceiling track, or, for an entirely different mood, sliding arched wood frames backed with tightly stretched shirred curtains. Most patio door treatments could be applied to stationary window walls as well—to the top of the windows or to the ceiling, depending on room proportions. Remember, too, that glass doors and walls might need extra insulation in winter.



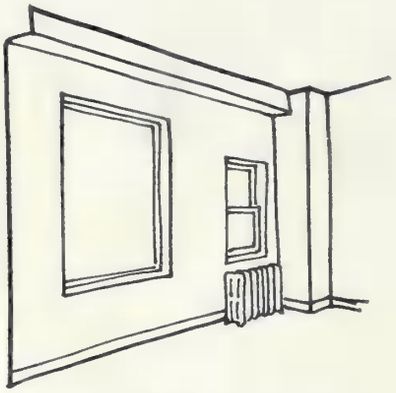
A WINDOW CAN BE A BUILT-IN PROBLEM but decorate for the total look...



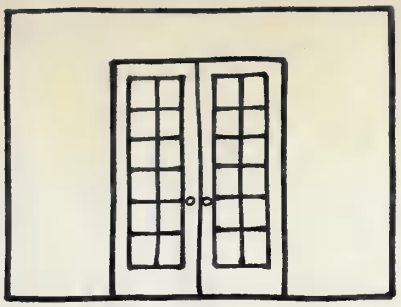
Ranch windows, too, can be a focal point. Force that little strip of glass to be decorative and meaningful with a window-wide wall shelf holding a frieze of plants—cactuses and other succulents would be especially good because they need minimal watering. Most ranch windows and kindred clerestory types (small, very narrow windows at the ceiling level or high above the slope of a roof) are high enough and protected enough by roof overhang that privacy need not be a major concern. If you want to cover, think artfully. Custom-fit a short, wide shade to the window and bedeck it with vibrant swoops and swirls of tape in the manner of a modern painting. If curtain you must, de-emphasize the window by matching fabric to wallcovering.

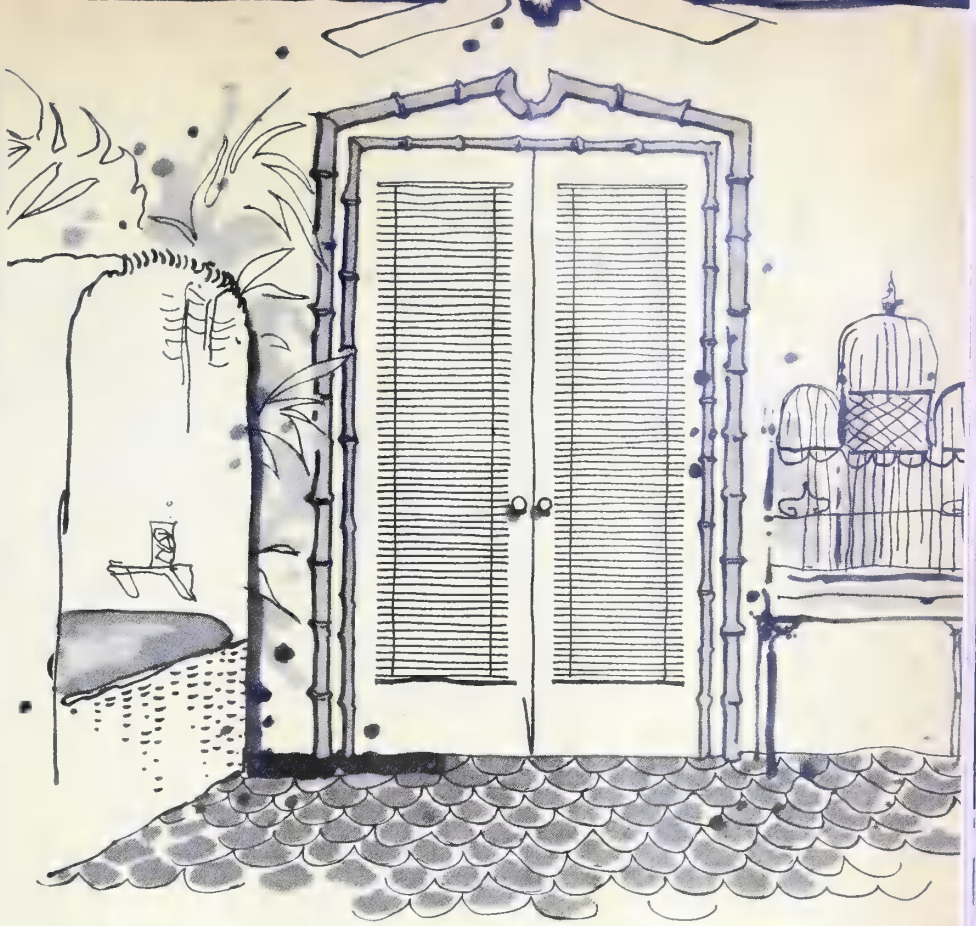




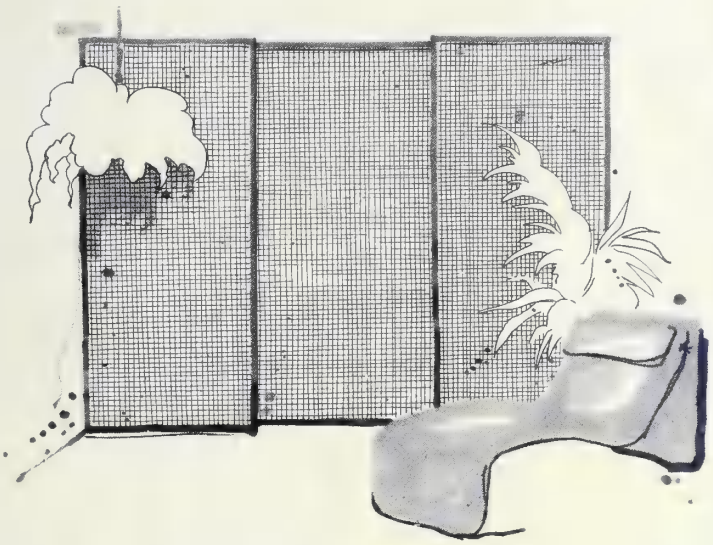


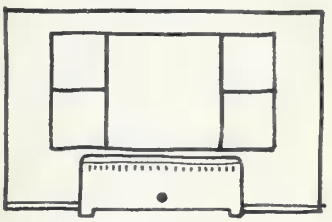
Create your own dramatic architecture. Problems upon problems are envisioned here, with both large and small windows on the same wall, protruding beams at the corner and overhead, a radiator underneath. The solution: one lavish sweep of sensational fabric on a curved ceiling track. The rounded line is soft and graceful, and successfully skirts both radiator and corner. Anticipate problems from the heat and line accordingly. Tiebacks open to light-giving full-length sheers at the larger window. For a smooth, tailored approach, there is another custom ceiling track that could be installed at the point where the corner beam juts out. Equipped with a sliding mechanism and special fasteners, it gives flat fabric panels the look of sliding screens, so smart in contrasting colors.



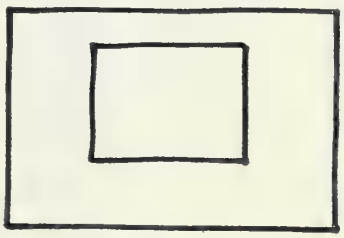


Never fret over French doors—they can be fitted into any decor. Expose them for what they are and there will be no need to duplicate the window treatments used elsewhere in the room. This wickery sunroom example has great charm and grace but not a hint of overdraping. Bamboo molding outlines the doorway. Thin, narrow venetian blinds secured at top and bottom swing right along with the doors, bring privacy or view to hand with a simple turn of the slats. The molding could, of course, be "built" of tape or braid.

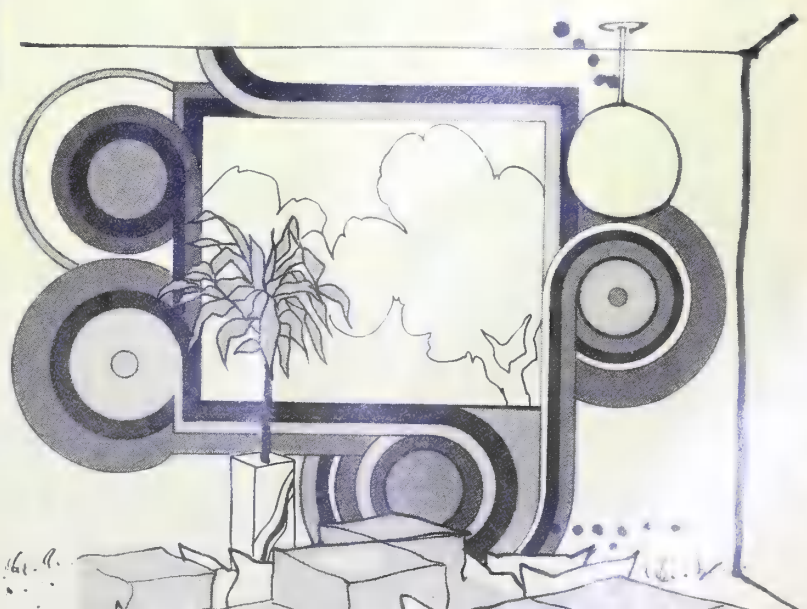




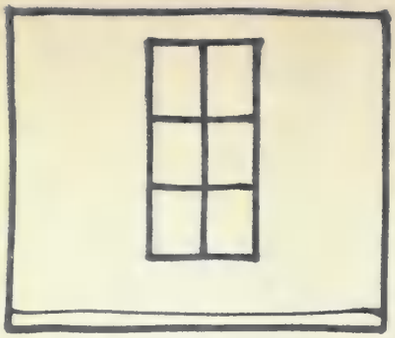
Screen off an obtrusive air conditioner. Convert a broken-up window wall into a floor-to-ceiling impression of mesh or caning, Moroccan grillwork or delicate filigree (backed with shirred curtains if the design is too open). The screens will slide nicely out of the way whenever it's necessary to get to the movable window sections flanking the large picture pane. Screens are valuable on a smaller scale, too. Conceal the air conditioner or a radiator behind sill-height folding screens, fabric-matched to soft tieback draperies or to laminated pull-down shades.



Flaunt a worthy view. Make the outdoor scenery an integral part of your interior world. Look at the view and window as an unframed painting and design the proper surround for them. Here we show many-toned whirligigs, a sort of modern molding just around the glass; an end wall would take well to enormous wavelike swirls from corner to corner. A garden prospect in a bedroom could become a quiet spot for breakfast with flat trellislike framing (real or painted on) against a leafy green wall. Depending on the texture desired, borders could be composed from wallpaper, fabric, felt or braid as well as paint.





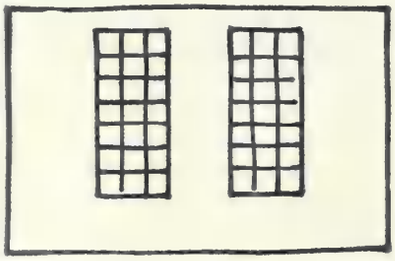


Start with a single tall, narrow window and add the magic of mirror. Mirrored shutters seemingly magnify both the width and the depth of this otherwise ordinary window and greatly intensify the light coming in around the heirloom secretary paired with a 20th-century chair. Definitely an accent that needs professional installation, the shutters must be sized exactly to the window. They could be assembled one mirror to a frame or with mirror sections and molding to match the panes of glass. Finish off the backs to go with the wall. Another fool-the-eye device: Hang draperies across the entire wall for a top-to-bottom soft background.



Consider the proportions of the wall rather than the limitations of the window and any window can be correctly scaled. In this tall sitting room, the off-center window had no impact at all. Our glamorous ensemble made it grow in all directions. Brightly colored venetian blinds and chevron-patterned draperies were carried from one window edge out onto the wall on the other side to increase the width. Lengthwise, the window grew taller by carrying blinds and draperies from the floor up to the top of the window and covering the bare wall above with a mirrored cornice. Extension hardware can be attached to the window frame if you can't put holes in your wall. Whether wall- or frame-mounting, use the right fasteners for that surface.

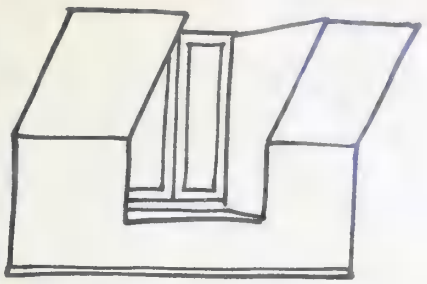




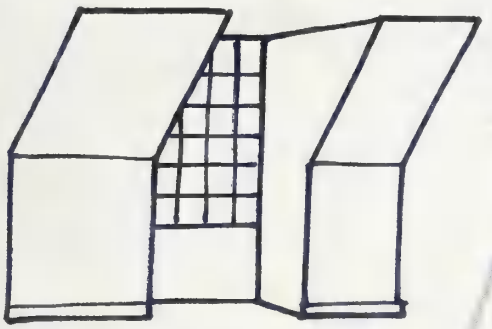
Drop the tops of two too-tall windows with a horizontal structuring of draperies and valance. Another two-into-one treatment, everything here is lowering and broadening, even the blocky pyramidal stand and rounded vase. The draperies are extended onto the wall to give more width and hang to the floor to help pull the eye down. The deep valance, also in the horizontal print, is mounted just at the top of the windows. Such stripes must be aligned on both sides so your draperies don't look as if they're sloping uphill or downhill. Where there are no protective shades, line draperies to guard against sun-fading—and the lining will give your fabric body and density as well.

...and consider the wall instead of the glass



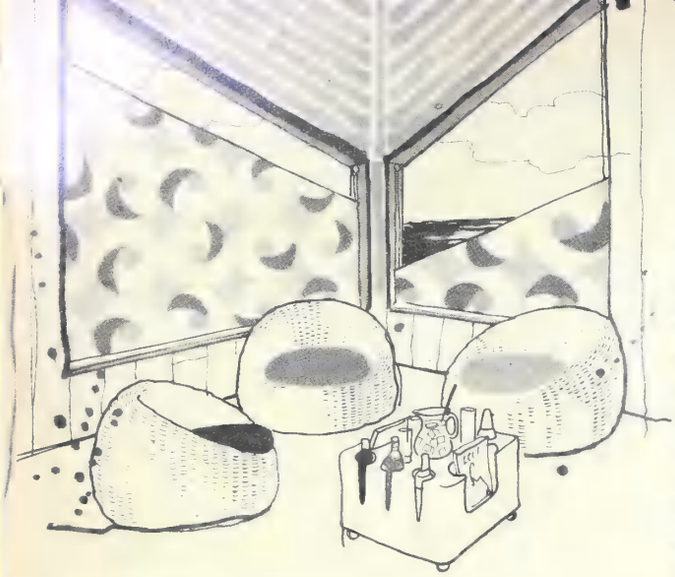


Be delighted with dormer windows. These recessed windows in older homes need no further architecture. Here, shirred fabric runs across the top and down the side reveals, carefully following the wall line (not a do-it-yourself job unless you're an expert seamstress). On the window, more shirred sheers, stretched between two rods. The total look is one of a clutter-free, engaging enclosure for the vigorous fabric on the window seat. With a desk or writing table in the nook or on the sunny south side of the house, you might prefer patterned shades to the glass curtains. Either way, it's a space-saving treatment that leaves the floor free for the furnishings.





Proof positive that the dormer can be modernized. Proof, too, that a stunning pattern mix can update traditionally oriented designs. Walls and side reveals are papered in a small diamonds-and-lines combination reminiscent of the genteel prints of earlier days. The tieback draperies are in a more contemporary diamond-shaped pattern, and both ideas meet in the strong, almost stencil-like diamonds-within-diamonds window-seat fabric, echoed in the border on the area rug. If there is no window seat, substitute a daybed that is exactly the size of the recess. When choosing a drapery fabric, first buy a one-yard sample—small swatches can be deceiving. Lightly tack this piece to your window and try to live with it for a few days. If you can't (or if the lighting at that window is wrong for it), use the sample for accent pillows or placemats and start all over again to find the drapery fabric that is meant for you.



Tour de force for a trapezoid. For this slanting window in a beach house family room, that simplest of all coverings, the window shade. Patterned with swirls, the custom-cut bottom-up shade protects against glare and sightseers while letting the shape of the window speak for itself. With the variety of special hardware available, the window could be fitted with almost any kind of covering. But be cautious: The definite outline of the window could make any fussy treatment look contrived.

THE BASICS TO REMEMBER

The first window covering undoubtedly was a stone or animal skin stuck in front of a hole in the wall of a cave. By the time of the Roman Empire, things were much more sophisticated, however, and it's said that the forerunner of the venetian blind was a series of tilted stone slabs installed so Nero could see out without being seen. Wooden shutters were the easiest way to cover the holes in Norman castles and frontier American cabins. By the 14th century, just about everyone noble had tapestries—which could tell stories and keep out drafts at the same time. People who lived in silks and satins called for elaborate backgrounds. Of course, Hollywood's Scarlett O'Hara could have shown many a Louis that when bad times came, old green velvet draperies could make a lovely dress. If it is true that most of today's window treatments are but technically improved variations of what has gone before, there probably is only one rule for modern window fashions: Clutter is out. Elegance need not mean ornateness; simplicity can be regal—and certainly much easier to keep clean.

Start any window treatment with a good window PLAN. First, decide on the Purpose it must serve: To govern light and privacy or to give a room personality? To hide a nothing view or bring the outdoors in? To disguise a bad window or enhance a good one? Consider the window Location—related both to your exterior and interior worlds: Does it get a lot of sun or face a noisy street? Is it awfully high or terribly low? In a corner or replacing a solid wall? What furnishings will be placed around it or in front of it? Think about the Atmosphere you want to build: Casual or formal? Country-charming or city-smooth? Very today or tradition-tied? And don't forget the Necessaries—the nitty-gritty facts: What basic size and shape are you working with? Do you have to open that window often? What other windows and doors is it near? With PLAN in hand, you're on your way to a wonderful window treatment. We give you here just a few last-minute window philosophies and on page 175 a list of booklets you can order for more ideas and guidelines:

Fabric. Cloth curtains and draperies are still the great softeners, but don't restrict your thinking on pattern, fabric and style to old-time formulas. Look to scarves, dress materials, sari cloth or cotton bandannas. Is there anyone not yet aware of what you can do with a bedsheet at the window? Learn the man-made fibers and the special treatments that guard against soil, sun or humidity. And whether you are buying custom draperies, using ready-mades or making your own, don't skimp. Better a lavish way with cotton than skimp with silk.

Shades. You'll probably be tired of any shade before it's worn itself out. Shades are today's go anywhere covering—and they'll also lend your house a uniform look from the outside.

Blinds. Like shades, blinds have taken on new colors, new trims, new moods, while still offering control of light and privacy.

Shutters and screens. Folding, sliding or stationary, these are hard-edged objects and will vary in impact depending on their design and the way they're used.

Beads and chains. Any of the ropelike hangings can be fascinating window decoration, but they are very tricky to handle.

Trim and accessories. The little things do mean a lot. For example, there are the entirely different feelings given by ball fringe, looped fringe, tasseled fringe or plain fringe. And fringe is only one kind of dress-up.

Hardware. Any window treatment is an investment—don't stop short by failing to get the right hardware. Most of the time, you should start with the hardware and fit your window covering to that. Remember, too, that decorative hardware can help create atmosphere.

Fitting and measuring. Improper fitting can destroy the most marvelous treatment. Use a metal tape to measure. Allow for side returns and overlap. Count the pleats and allow for the heading before you buy your hooks or rings. Measure with brackets in mind. And let no unwanted halo of light ever border your window treatment.

touch-up decorating

Continued from page 98

Jerry Lamb, David Wemple and Richard Himmel are for reviving the all but vanished custom of changing the slipcovers and rugs come summertime, no matter what the climate, if only for the psychological lift that seasonal change can bring. People feel better when they have something different to look forward to, according to Himmel. "It keeps living lively."

New lampshades rate high as quickie brighteners. "Old lampshades always date a room," says Arthur Elrod, "and the time is over for those outsize drum shapes. Smaller scale shades are more current, look fresher because we haven't seen this scale for a while." William Pahlmann suggests pleated shades in linen or paper. Lloyd Bell prefers opaque shades lacquered in color, perhaps a variety of color in the same room.

Ruth Strauss urges renovators to investigate the new marvels of lighting on the market which can diffuse light, wash walls or back-light familiar furnishings or plants with luminous enchantment, simply and painlessly changing the entire atmosphere. As a start, she suggests experimenting by rearranging the lamps you already own. John Dickinson would remove all lamps except reading lamps, and flood walls with up-and-down light. Ellen Lehman McCluskey thinks poor lighting is 90 percent to blame for drab rooms, likes dimmers to change the mood (you can get individual dimmers for lamps), thinks the glow of candlelight isn't used as often as it might be, and reminds us that some rooms can be remade by one great chandelier.

Rearrange accessories and furniture. Use your old belongings in new ways—advice that would seem the easiest thing in the world to follow, but apparently is the hardest. Because according to the experts, who are all pretty seasoned observers of human nature on the home scene, most of us are reluctant to move anything from what we considered its appointed place.

Melanie Kahane, marveling at this phenomenon, says, "Most women are so great, so skillful in wearing their clothes in different combinations—putting the same skirts and blouses and sweaters and scarves together in interesting variations—but these very women seem paralyzed at the idea of using their furnishings with this kind of flexibility. Every piece of furniture, every accessory, doesn't have to be nailed down in one place for life. You can change the whole pace, the look, the tempo of a house by treating your furnishings like your wardrobe. Try switching the living room rug to the dining room, or move the dining room draperies to the bedroom, or the bedroom lamps somewhere else." Edward Perrault's similar recipe: "Transpose your belongings from time to time: it peps things up!"

"People get particularly rigid about small things," Ruth Strauss observes, "yet simply by rearranging accessories you can get a fresh effect. The Open Mind is very important—without spending a cent of money you can redo a room by rearranging what you already have." Jack and James Hendrix adhere to the rearranged furniture plan, too.

Norman Foster thinks that what you remove is often more important than what you add. "It costs nothing to un-clutter," says he. "Sit down in the middle of your existing room, look analytically at everything around you. Anything you see that looks weary, that has bored you, that you haven't really loved for a long time—throw out. It's psychologically good to relieve yourself of the custodianship of things you no longer enjoy—and it's the first step toward creating a new look." If you have one exceptionally good piece of furniture, he suggests highlighting it, give it a refinishing and place it in a key spot. Paint a new background for it.

Frank Austin opts for bringing in one big, new, jazzy, eye-arresting piece and arranging your existing furniture around it. Burt Wayne says, "Introduce a surprise element—something contrary to what your room is now—a spectacular antique in a contemporary room, a geometric carpet or a marvelous modern lamp in a staid, traditional room." "Take a new look at what's rusticating in the attic or on a dead storage shelf," is Edward Perrault's suggestion. You may find something you've once relegated to oblivion that's worth bringing out into the limelight again. Retire something else in its place. James Merrick Smith reminds travelers to keep an eye open on their journeys for something exotic and different that might be exchanged for something old-hat in a room at home.

Change the look of your walls—and whatever you have hanging on them. Albert Carr thinks that a continual change in art is a sure-fire prescription for keeping a room lively, whether your choice is oils or graphics or whatever. Ellen Lehman McCluskey and Jini Costello like a well-lighted grouping of pictures. For an eye-catcher, Frank Austin would intersperse mirrors with art. From Emily Malino a guaranteed quickie new look: If you don't own an important picture—and don't want to buy one—rent a painting from a museum, put it in an important place, pick out its dominant color and repeat it in sofa cushions and fresh flowers. Ellen Lehman McCluskey sees the new kinetic art of movement and light as a speedy expedient in achieving a new look, also suggests turning built-in bookcases into collection cabinets—for china, for example—first lining them with a contrasting color in paint, fabric or wallpaper, and lighting them. Not to be dismissed, as a last resort if a room has no architectural focal point, the addition of a handsome mantelpiece and a fake fireplace. Or, for the fun of it, paint a wall with a huge graphic of your own design or, as Albert Carr had the nerve to do, cover a wall with a billboard pop advertising poster that was cadged from a friendly manufacturer of soft drinks.

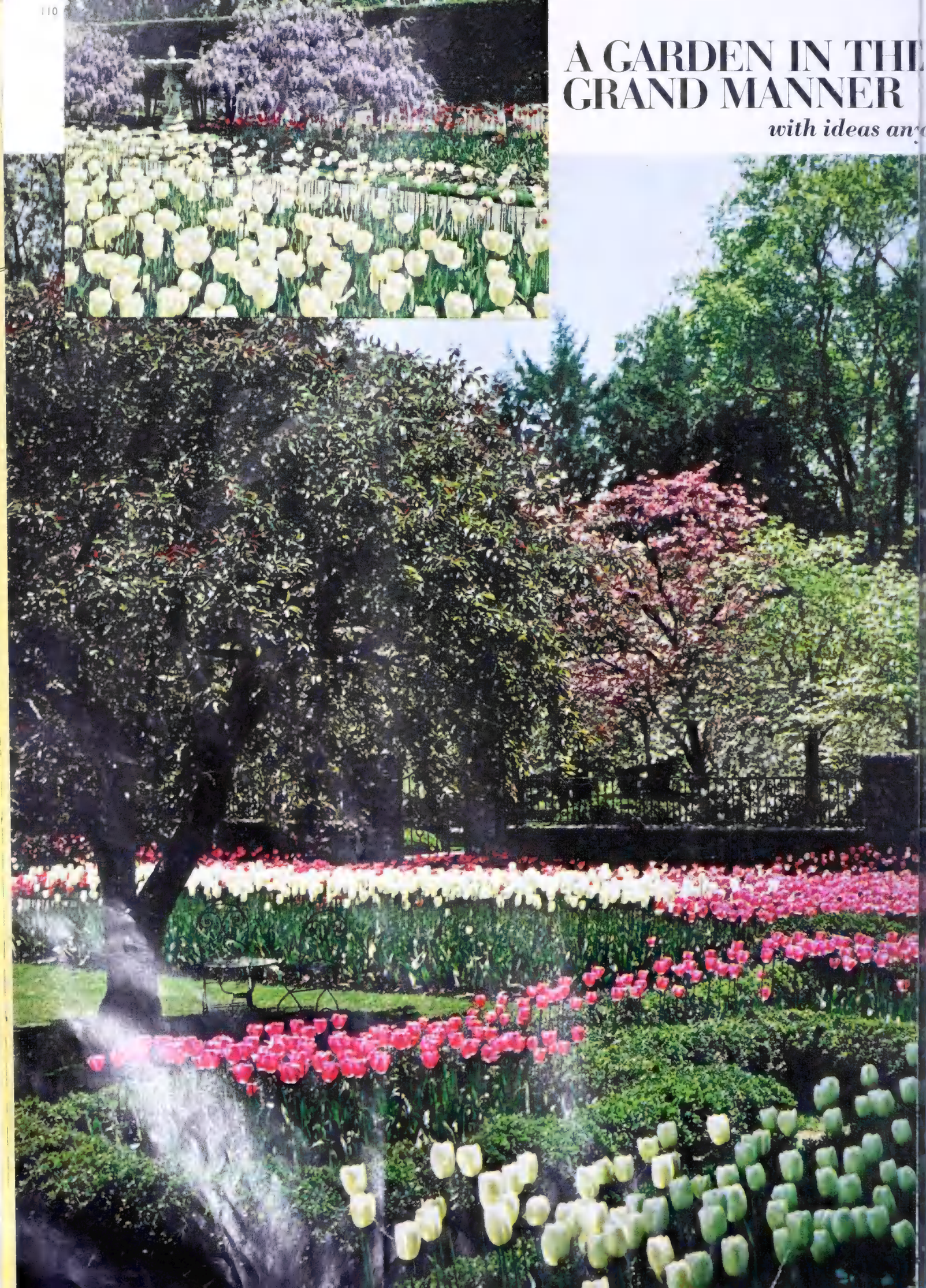
Frequent advice—do a quick change on your floors. "If you have rugs, pick them up and leave the floors bare—try a nice shiny expanse of polished floor as an eye-refresher," advises Melanie Kahane. From Staniford Squire: If you have wall-to-wall carpet, bring in a bright new area rug patterned in the room's colors. The whole panel applauded the area rug as an easy, instant livener in a tired, solid-color room.

Highly recommended as rejuvenators are plants and greenery, particularly if they are all clumped together. "Plants can hide a multitude of decorating sins," says Hector Grant. John Dickinson's idea, if the room can take it: something of vastly different scale, like a tree or a commanding group of growing things. He'd keep all plants in the same type of container—terra cotta pots or wicker baskets. David Wemple would even settle for artifical plants, "if they are very good ones," for situations where living plants won't flourish easily. Ruth Strauss would back-light plants—for a glamorous effect. Exotic plants, easier to cope with than is often thought, catch the eye and provoke conversation.

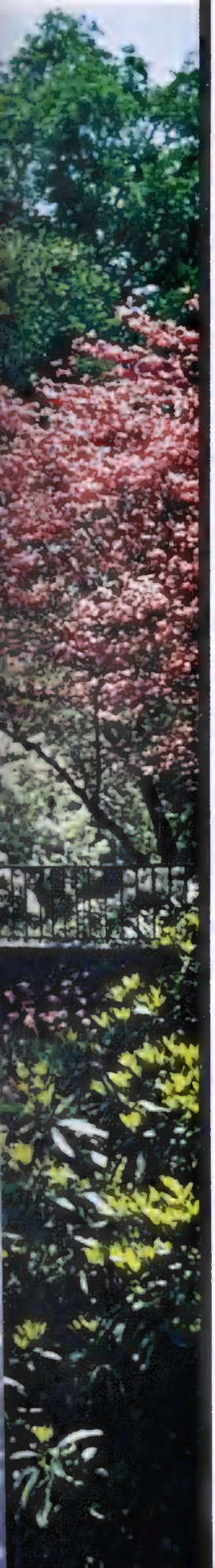
Whatever direction you take to put new life into the old place, it's change and difference that counts, and to ward off the approach of monotony, keep it constantly renewed by change. Life never stays in status quo so why should the rooms where you live your life? A room, as Richard Himmel says, should be like a good looking girl—as pretty in a bikini as in a ball gown. Camille Lehman perhaps contributes the clinching recipe: "Keep doing something for your house with your own hands. Polish it, dust it, keep its seams straight, make a needlepoint rug, a cushion, a chair seat—because the only thing that keeps a house looking good is someone who loves it."

A GARDEN IN THE GRAND MANNER

with ideas any



...an put to use



By ELVIN McDONALD ☐ Thirty-five years ago, there were no gardens at Brookside. But Mrs. Flagler Matthews saw potential in the rolling terrain, the massive outcroppings of stone and the stands of American elms on her new property in Rye, N.Y. And most of all she had a vision of how the 100 acres eventually should look. On these four pages, House Beautiful brings you the first published look at what her vision became, one of America's greatest private gardens.

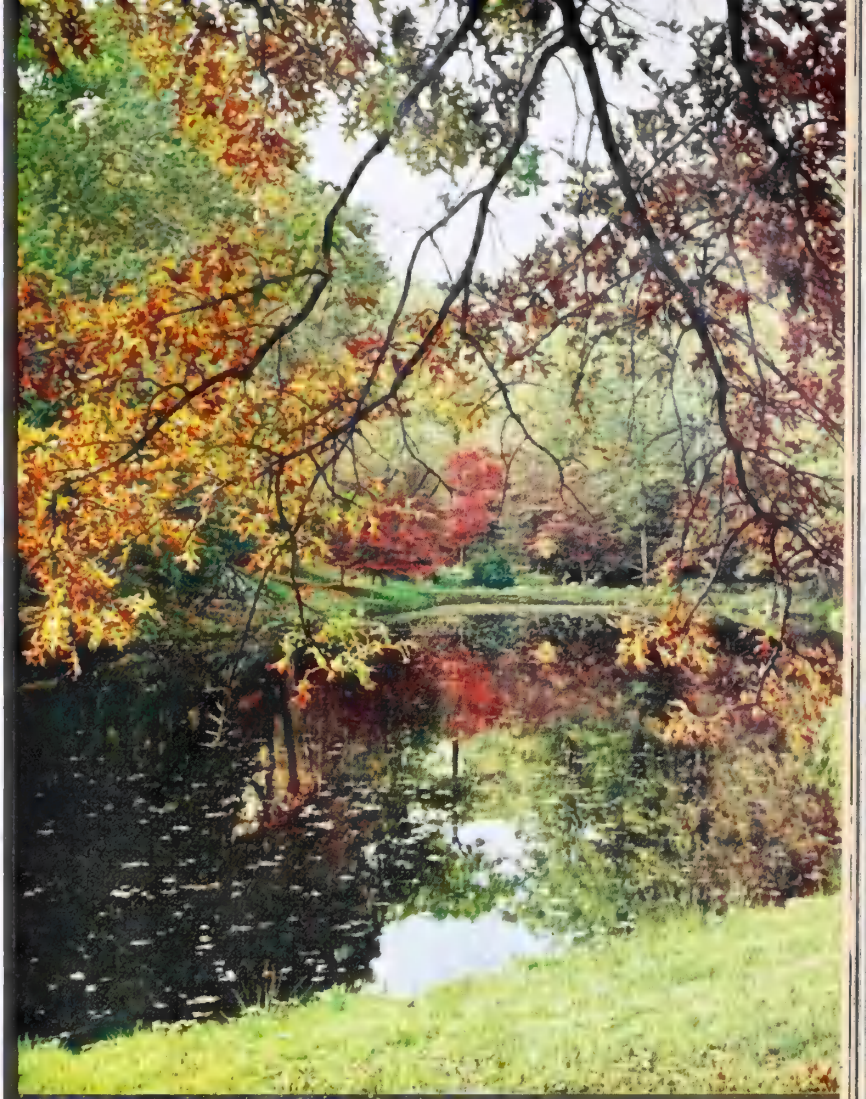
"I grew up surrounded by flowers on an estate not far from here. My father never went out of the house without a pair of pruning shears."

To start transforming her land, truckloads of topsoil were brought in to fill a swampy area. Two ponds were developed. Trees were planted. And bulbs were set out—5,000 daffodils, the first installment of a growth that has become more than a million bulbs in more than a thousand different varieties, the largest collection in the country.

Mrs. Matthews was fortunate enough to find a top-flight gardener to carry out her plans—James S. Jack, a young Scotsman from a long line of gardeners. Now he proudly points out maturing specimen trees, including a sizable California redwood, that he planted in the early years.

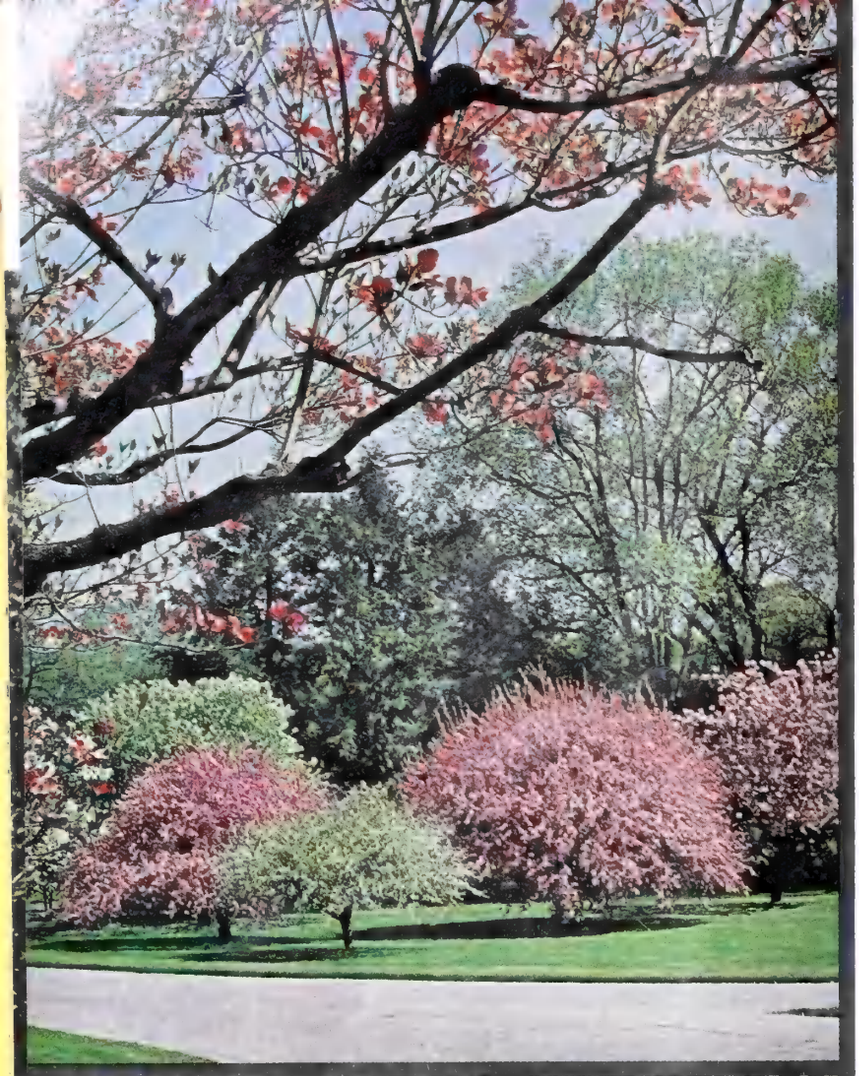
Although the estate garden Mrs. Matthews maintains today seems to come out of the dream world of the 19th century, it is actually deeply touched by reality. During the three and a half decades of working this land, she has encountered every problem known to the Saturday morning gardener, including having six acres cut off by an expressway. In her successes are ideas for every gardener.

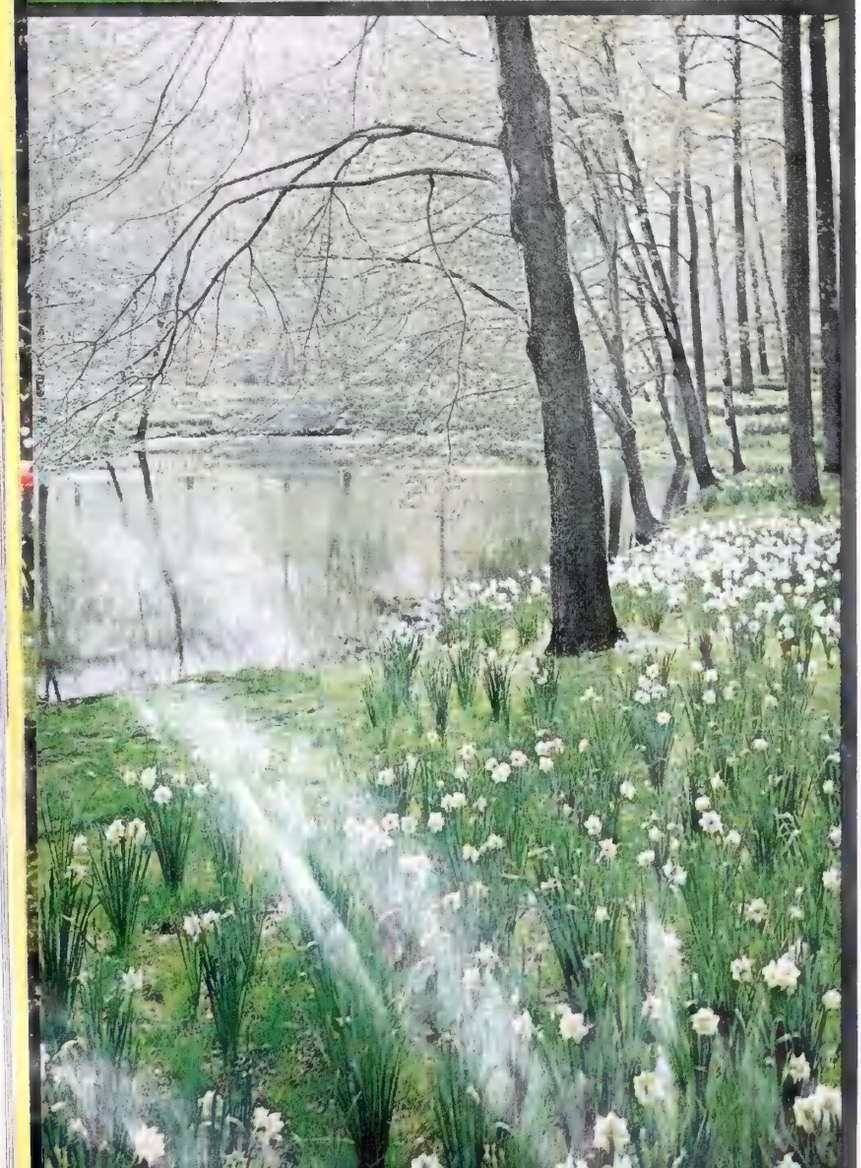
The naturalized bulbs make a tremendous show but require little maintenance. In spring the bulb foliage is allowed to mature and turn brown naturally, then the area is mowed, usually the first week of July. This formula—to space bulbs so casually that they appear to have been planted by nature and to let foliage mature before removing it—





The formal garden at Brookside (left) was once a swamp. In the larger photo, neatly trimmed boxwood hedges frame white and pink tulips. Assorted Rembrandt tulips grow along the wall, amid a scattering of ornamental apples, white and pink dogwoods and white rhododendrons, with towering elms and hemlocks in the background. In the smaller photo, Japanese tree wisterias flank a birdbath with Glacier tulips in front. At right, autumn and spring views across a pond make a fascinating study in each of the changing seasons.





works for naturalizing bulbs anywhere.

The drama of spring at Brookside is accentuated by sweeping borders of shrubs and flowering trees. Plantings along the curving drive through the grounds constantly excite the eye with views of flowering trees and daffodils. Tanbark-covered footpaths invite strolling. Curving paths that disappear behind trees or shrubs can be just as effective on a smaller property.

While Brookside is primarily a springtime garden, the formal area with its 12,000 tulips, or sometimes hyacinths, retains the same color scheme in summer, using white and pink verbenas. The rule here that would work in any garden is to mass colors for maximum effect.

One major job has been fighting Dutch elm disease. James Jack's program is so successful he can boast some 300 magnificent healthy American elms. Every spring he uses a dormant-oil spray.

Although the garden at the Matthews estate is private, its beauties are known to anyone who ever visited the International Flower Show in New York. Annually for 15 years, complete gardens were forced into early bloom at Brookside and transported into the city.

Without the demands of the show, but more importantly because good gardening help is so hard to find, the staff has dwindled—from 15 last year to nine this season. In an effort to reverse this trend and because she feels strongly about the need to attract young people into horticulture, Mrs. Matthews has been active in supporting training programs at Sand Hills Community College in Pinehurst, N.C.

The garden at Brookside is obviously maintained on a grand scale. But Mrs. Matthews firmly believes that with a plan, work and time, any landscape, regardless of size, can be transformed into one's personal dream of beauty. "It is a matter of patience, of perseverance and, above all, of working with nature."

Dogwoods and ornamental apple trees line the drive at upper left, and Mary Copeland, a double white daffodil, carpets the grass beneath maples and tulip trees at lower left. A mighty oak (right), *with elms, oaks, ashes and maples in the background, spreads its canopy over the water. The teahouse was made of small cedar logs. Branches of a carefully pruned weeping willow* (upper right) *frame a pair of swans on the long, narrow pond, where black swans, geese and ducks also live.*

These photographs of the Matthews garden were taken by Samuel Gottscho, the renowned garden photographer, who died at 96 as this issue was sent to press.



Patience and persistence fulfilled a vision of beauty

AT JOURNEY'S END: THE HOUSE SHE COULDN'T FIND

Editors: NANCY CRAIG
and MELISSA SUTPHEN







EZRA STOLLER

All over the world, Ruth Merrill had found art objects she prizes. She hoped her search for a perfect old country house would be just as easy. It wasn't, but she did find six acres in New England that captivated her precisely because they looked as if no house had ever been there. Fronting on a rocky cove and shaded by 65-foot oaks, "this was wonderful land left wild a long time." In thinking out the kind of house she would build, Miss Merrill and her young architect, Judith Chafee, decided that the marvelous harbor view was a visual surprise that should be seen first from the inside. So the side facing away from the water has a closed, formal, New England look. But the living room side (*left*) has big windows, 20-foot-high rooms and a two-story porch, all of which open it toward the woods and seascape. Since the owner also wanted the downstairs designed for "one-floor living without lots of steps" yet didn't want boxlike rooms, interesting spatial changes —sliced-through walls, angled ceilings, bridges—all are up high. "You sense the architectural changes above you." To give warmth to these sculptural rooms, the big Bokhara rug was treated to emphasize its golden brown colors and the hearth in the inglenook carved out of pinkish granite. Danish furniture was chosen "because it's not too low and so much is Scandinavian about this house—especially the way it captures the winter sun."

Beside a rocky cove, she built her perfect old country house











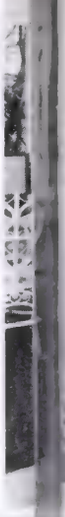
***A** modern interpretation of the fireside kitchen*



Interior spaces in the Merrill house are very flexible. Rooms can be opened to one another and within the larger rooms are distinct smaller areas. Pivoting cabinets between living and dining rooms (*above*) can become a closed wall or be swiveled open for a big party or a view of the firelit inglenook during meals (*above left*). Off the dining room, the plant-decked solarium—"a good way to make a little space count"—is where friends like to sit in the midst of flowers in winter. Miss Merrill's high-ceilinged country kitchen (*lower left*) was planned like "old-fashioned New England ones where everyone sat around a table in front of a fire." Here her gatherings often begin and end. Her round table is an old, old butcher's table and her fire the tile-enclosed grill with warming lights overhead. She can charcoal-broil meat there or remove the grates and build a log fire. There are two ranges—gas and electric—so baking different dishes at one time is not a problem. Nor is caring for the quarry tile floor—it mops clean with ease.













The kitchen wall cabinets, visible beyond the grill pass-through at left, are a beautiful compromise between having to keep crockery ultra-neat on open shelves or having to put it entirely out of sight. Glass-bottomed and fronted with bronze Plexiglas, these semitransparent cabinets are lit by bulbs underneath, making everything inside look interestingly sculptural. And sculptural objects Miss Merrill finds all over the world —Guatemalan pots, Russian samovars, tiny Austrian votive animals—are also carefully designed for. They stand on shelves in the inglenook or in niches in bedroom walls —"where the collections can be self-contained, so rooms still have the restfulness of long views and clear white walls."

At the kitchen end of the long hall is a small duplex apartment— flexible space for live-in help or to rent out. At the other end is what Miss Merrill calls "my apartment." Her bedroom (*top left*) has a fireplace set high so it can be seen from her bed and connects to a bath and skylit studio where she paints. To minimize furniture buying and maximize space in the two upstairs guest bedrooms (*top middle and right*), long counters by the windows are "desk, dressing table and bureau, all in one." Drawers are plastic industrial tote trays that slip into cabinets at either end. The upstairs bathroom (*below*), bright with yellow-dotted Italian tiles, has separate mirrors, shelves and towel racks for each guest conveniently ranged on one wall.



Built into the design: a way to display beautiful things without clutter



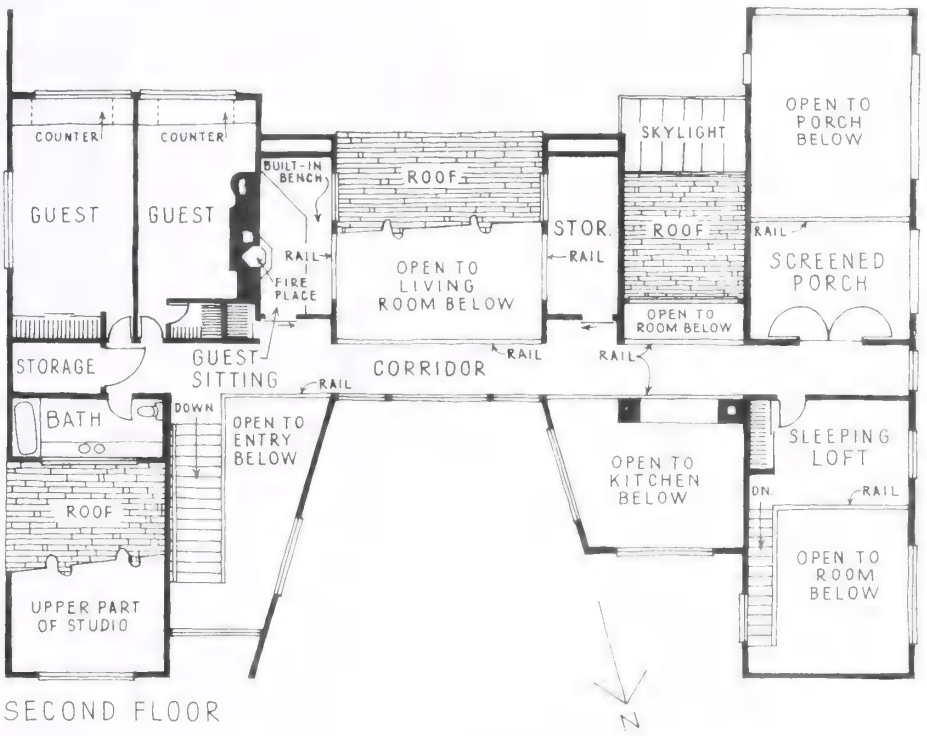


The traditional Northeast forms—plus a great screened porch

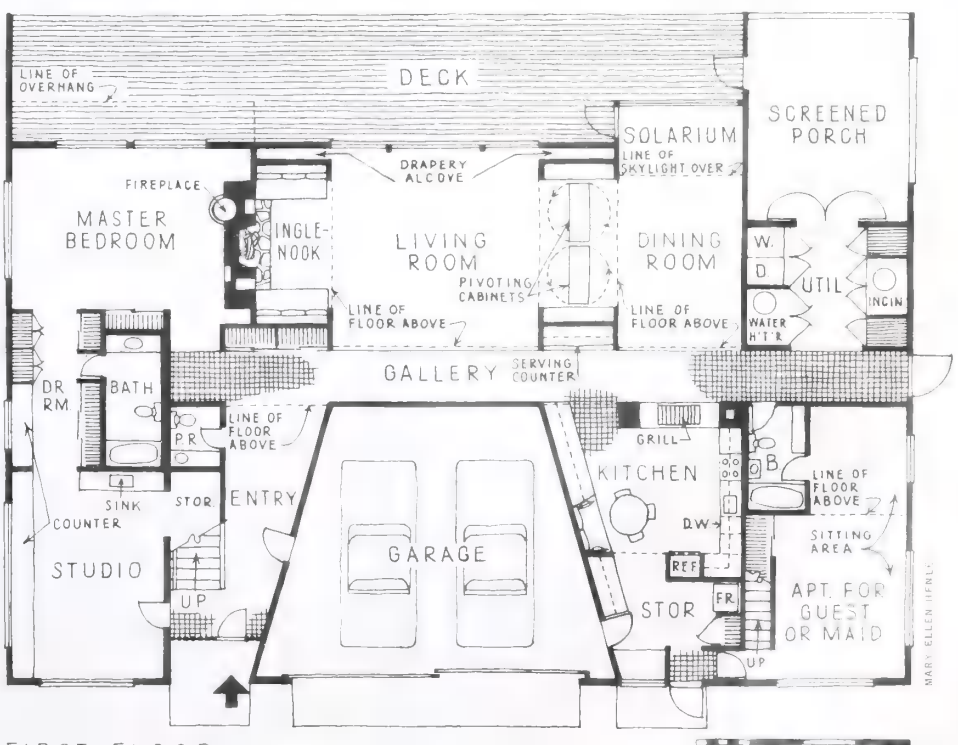
OWNER: *Ruth Merrill*
ARCHITECT: *Judith Chafee*
INTERIORS: *Christina A. Bloom*
BUILDER: *Erwin C. Griffiths*

One of the most dramatic spaces is the two-story screened porch (*left*), located at the solarium end of the house. A soaring 20 feet in height and set up with comfortable, weatherproof furniture, this is a major entertaining area where the owner and her friends "do a lot of living right up through October." One of the first times it was used, and with great success, was at a party Miss Merrill gave for her builder and his men. "They all had a marvelous time," she recalls, "going from room to room, showing each other and their wives each part they had worked on." The porch had to be screened since mosquitos are sometimes a problem, but Mrs. Chafee figured out an ingenious way to do this without resorting to lots of little screens in frames, which would have chopped up views of distant sailboats or wild ducks in the cove. She had a local awning-maker sew together yards and yards of fiber-glass screening by hand so no seams would show. Then she had this fine mesh attached to long rollers set into the top of the two high, open sides of the porch. The resulting one-piece screens can be controlled as easily as window shades —pulled down when mosquitos are around, rolled up out of sight when they are not. So people will not be aware of the porch as a big, unused space during cold months, it's positioned so it cannot be seen from major rooms. And it can be entered only from a hall or the deck outside the dining and living rooms (*inset*). The far end of this deck, protected by a jutting wind wall, is always a cozy spot to sit. It traps afternoon sun year-round. The high-low, in-out, sculptural profile of this home (*above*) is simply, the architect suggests, traditional Northeast building forms, but multiplied several times. "Even with all the cut-out parts, it looks like a group of old New England houses. Edges of each of the sections all come back to one basic architectural shape—the shingled rectangular box."

PRODUCT INFORMATION, PAGE 177



SECOND FLOOR



FIRST FLOOR



THE ONION
gentle giant

A culinary treasure, ed universally, it stands alone among root vegetables

By HELEN McCULLY □ Robert Louis Stevenson gave the noble bulb its proper due when he labeled the onion "a rose among roots . . . and poetic soul of the capacious salad bowl." A native of Asia, one of the oldest cultivated plants, the onion has been used since man's earliest history. The Israelites longed for the onions and leeks of Egypt, the Bible tells us, and both plants are pictured in ancient Egyptian inscriptions and drawings. Without this gentle giant and its versatile relatives—chives, garlic, leeks, scallions, shallots—almost every cuisine on earth would suffer an irredeemable loss.

In addition to the recipes that follow, you will find, starting on page 129, factual information about all members of the family, as well as professional tips on practical, easy ways to prepare them.

Onion Stew with Beef and Walnuts in the Greek Manner

3 pounds lean beef, cut into 1½-inch cubes
Salt
Freshly ground pepper
4 tablespoons (½ stick) butter
½ can (6-ounce size) tomato paste
1 clove garlic, split
1 bay leaf
2 tablespoons wine vinegar
1½ cans (10½-ounce size) condensed beef broth
2 pounds small white onions, peeled (see page 131)
1 cup walnuts
½ pound feta cheese, cut into small cubes (optional)

Melt the butter in a large, heavy enameled casserole. Brown the meat on all sides. Add about 1 tablespoon salt and several twists of the peppermill. Then add the tomato paste, garlic, bay leaf, vinegar, broth and enough cold water to cover the meat. Bring to a boil, cover tightly, then simmer for 1½ hours. Add the onions and continue cooking until both meat and onions are tender. Then add the walnuts and bring to a boil. Just before serving, add the cheese. Serve to six with crusty bread and dry red wine.

*James Beard's Chicken with 40 Cloves of Garlic**

10 whole chicken legs (thighs and drumsticks)
40 cloves garlic (about 4 heads), peeled
⅔ cup olive oil
4 ribs celery, sliced thin
6 sprigs parsley
1 teaspoon tarragon
1 tablespoon salt
Freshly ground pepper
Good dash freshly ground nutmeg

Choose nice, plump whole legs from broiler-fryers and cut them apart or have the butcher do it.

Break the heads of garlic apart and drop into boiling water for a couple of seconds. Cool under cold water, then drain. This makes them easy to peel. Set aside when peeled.

Pour the oil into a large, heavy casserole that has a cover. Turn the chicken legs over in the oil. Add the garlic cloves, celery and parsley. Crumble the tarragon over all and sprinkle with the salt, lots of pepper and the nutmeg. Now, using your hands, mix everything together.

To cook, place double-duty foil over the top and a little way down the sides of the casserole. Add the lid and cover that with foil, too. Finally, seal with masking tape. The original recipe called for sealing with a heavy flour paste but using tape is easier. It is absolutely essential to have a very tight seal. Can be prepared to this point early in the day and set aside at room temperature.

Cook in a preheated 375° oven for 1½ hours. Do not take off the lid or foil until serving time. Serve straight from the casserole with soft toast or thin slices of pumpernickel that you "butter" with the soft garlic.

A red wine such as a Beaujolais is flawless with this, and we think you need nothing more than a big green salad with vinaigrette dressing, followed by a simple dessert. Ice cream, perhaps.

*Adapted from a recipe in *How to Eat Better for Less Money* by James A. Beard and Sam Aaron (Simon & Schuster).

La Bourride
(Fish Stew, Provençal)

In Waverly Root's *The Food of France*, he writes, "It is sometimes difficult to determine whether a certain soup is *bourride* or *bouillabaisse*, the former, like the latter, appearing in many variations." Unlike *bouillabaisse*, *bourride* does not call for saffron and is customarily made with a variety of small fish, always white-fleshed, never with the addition of shellfish. Further, *aïoli* is its vivid and most distinguishing ingredient.

2 cups *aïoli* (see recipe following)
6 egg yolks
4½ pounds firm white fish, filleted, skinned and cut into serving pieces (a mixture of haddock, pollock, red snapper, perch, bass, rockfish or halibut)

Prepare the *aïoli* in advance since it will be used

(Continued on page 127)

GEORGE DE GENNARO

FOOD & DRINK

THE BOTTLE IN THE BOOK

Good reading makes good drinking

Most of the time, for a wine drinker, one sip is worth a thousand words. Still, a few well-chosen words from one who knows can often turn an uneducated sip into a knowing appreciation. "Put down the glass and take up the book" is the lesson for the day. The question is: What book? The answer is: How much (or perhaps how little) do you want to know? The list below is designed to help you select a book at your level of desire and competence. Some are more expensive than others, considerably more, for reasons that are usually given. But none would cost more than a bottle of Romanée-Conti 1962, to which you may aspire after reading the golden words. All of the books on this list are currently available. Your bookstore can order from the publishers given if it is not in his stock.

THE REFERENCES

Alexis Lichine's Encyclopedia of Wines & Spirits **(Knopf, 713 pages, $15) and** ***Frank Schoonmaker's Encyclopedia of Wine*** **(Hastings House, 410 pages, $7.95)**
These two books are designed primarily as references, rather than as books to be read through. They can, of course, be read from page to page with enjoyment, just as many persons read the dictionary, but their real value is in the alphabetical arrangement, giving immediate access to specific knowledge. The authors are perhaps the two most respected wine authorities in this country, and though their personal evaluations of individual wines vary (as they should), the basic material is similar. The Lichine book covers spirits as well as wines and, though it may not have any more actual entries, bulks considerably larger because of the detail into which it goes on specific subjects. It has, also, helpful introductory material and over 100 pages in appendix charts and data. Both have good maps, and either could serve as the anchor in your library.

THE READERS

Wines of the World **edited by André L. Simon (McGraw-Hill, 719 pages, $20)**
Much of the material in this oversize volume was published in separate books devoted to individual countries, i.e. *The Wines of France*, *The Wines of Germany*, etc. There is, therefore, no unified section on such subjects as the care of wine, wine and food, etc. Such quibbles aside, this book must rate highly, if only because of the late M. Simon's imprimatur on it. All of the individual authors are well-known men in their fields, and Simon himself contributed several sections, including the important one on France. The 60 color plates add little to the store of wine knowledge, but they do give a sense of place to the wine countries covered. Since this is primarily a British production, scant attention (20 pages) is paid to American wines.

Wine **by Hugh Johnson (Simon & Schuster, 264 pages, $10)**
Organized not by countries but by types of wines (apéritifs, white table wines, red table wines, after-dinner wines), this book nevertheless covers all the basic wine information. However, it is refreshingly personal, with the recommendations made not so much on the basis of traditional acceptance as on the author's own enthusiasm. The introductory material, which includes sound advice on the many questions surrounding wine and its use (such as ordering wine at a restaurant—and when to send it back) is almost worth the price of admission.

Wine and Spirits **by Alec Waugh (Time-Life Books, 208 pages, $7.95)**
This book traces the pattern of drinking at a dinner party, following the drinks from cocktails through dinner wines to late-evening brandies. The pleasures of Alec Waugh's text are constantly interrupted by picture sections on related but sometimes peripheral subjects. The photography, as might be expected, is superb, and the book does pay at least lip service to the cocktail hour. A good book for the beginner because it cuts things down to the essentials. As one of the *Foods of the World* series, it is boxed with a recipe book covering drinks and hors d'oeuvres.

Grossman's Guide to Wine, Spirits, and Beer **by Harold J. Grossman (Scribners, 508 pages, $8.95)**
Though not presented as an encyclopedia, this is more a reference book than anything else. It has a very professional, cut-and-dried tone, which is understandable when you know that Grossman was for many years involved in the training of professional wine and liquor men. That very quality, however, gives the book its value—the strictly factual approach. It devotes more space to spirits than any of the other books listed, and the appendix includes the aphorisms of Brillat-Savarin along with such esoteric information as the chemical composition of wine.

THE HANDBOOKS

Quick Guide to Wine **by Robert J. Misch (Doubleday, 98 pages, $2.95)**
In a valiant effort to compact the basic facts into less than 100 pages (and small ones at that), Misch has had to restrict himself to the bare, bare necessities. But they are here, in an hour's reading, for the beginner. Prices given in this book, and most of the others, are somewhat out of date, what with recent inflation.

The World of Wines **by Creighton Churchill (Collier Books, 271 pages, $1.95, paperbound)**
A complete review of the wine world, done country by country, with a pleasantly personal approach. Each chapter ends with a summary of its highlights, somewhat like a textbook, but most helpful in bringing order out of a welter of information.

The Vintage Wine Book **by William S. Leedom (Vintage Books, 266 pages, $1.95, paperbound)**
A good solid introduction, concentrating on the wines themselves, rather than on history or culture. A new edition is due in May of this year, which will make it the most up-to-date of these handbooks.

The Penguin Book of Wines **by Allan Sichel (Penguin Books, 295 pages, $1.45, paperbound)**
Wide-ranging book with sound background information by an experienced wine man, but very British (two pages for U.S. wines).

An Invitation to Wines **by John Storm (Simon & Schuster, 201 pages, $1.95, paperbound)**
The approach is by wine type and the emphasis is almost as much on the care and use of wine as it is on an analysis of the individual wines. Good index and glossary.

THE SPECIALTIES

The Wines of France **by Alexis Lichine (Knopf, 409 pages, $8.95)**
The Wines of Germany **by Frank Schoonmaker (Hastings House, 156 pages, $4.95)**
Two classics, generally accepted as such.

Wines of America **by William E. Massee (McCall Publishing Co., 210 pages, $6.95)**
The Fine Wines of California **by Blumberg and Hannum (Doubleday, 312 pages, $6.95)**
Two new books giving recognition, finally, to the fine wines of our own country, California in particular. The Massee book covers, in addition, all the other wine regions of the Americas. Both books give vineyard-by-vineyard ratings of the California wines, based on personal tasting.

The Wines of Burgundy **by H. W. Yoxall (Stein and Day, 191 pages, $7.95) and** ***The Wines of Bordeaux*** **by Edmund Penning-Rowsell (Stein and Day, 320 pages, $10)**
For connoisseurs only, but for them, a feast of reading.

Scotch Whisky **by David Daiches (Macmillan, 168 pages, $9.95)**
Interesting, perhaps, as one of the few recent books on spirits, though it may tell you more about its subject than you really care to know. —G.H.

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How to make orange baskets
By Jacques Pépin

THE HOUSE BEAUTIFUL CH

Orange baskets make a delightful garnish for compatible cold d for classics such as Duck à l'Orange. Baskets can be made with large (navel) oranges or with halves. For large baskets, it is e to have a stripper (imported), to strip peel off lemons, oranges, fruit, available in stores specializing in fine cooking equ







To make large orange bask *first cut a thin slice off the blossom end to make a flat "sitt surface. Using a stripper, start the stem and cut strips all arou the orange almost down to the surface. The strings should "fl but remain attached to the orang* **Next, cut away wedge shapes** *sides (as illustrated) so you are left with a strip in the center will become the handle of the ba* **Carefully cut away the flesh** *the handle. Then fold the strips and onto themselves to make loo all around the orange. Fill the a under the handle with fresh par or watercress. Thus, a simulated basket. Or carefully cut out all f flesh from the center of the orange, scrape clean with a spoo and fill with parsley and waterc*





To make half-orange baskets, *cut a thin slice off both ends of the orange. Using any round object as a guide, an inch or less in diameter, outline "half-moons" with a knife, penetrating deeply around right at the center of the orange, cutting deep into the flesh. Pull apart and you will have two different orange baskets. Carefully ream out juice or cut out flesh with a curved grapefruit knife. Then scrape insides with a teaspoon. To make the baskets somewhat more elaborate, cut out a strip of skin just below and following the outline of the curve.*



EUGENE COOK

ONION

ued from page 123

ys. Seal well with Saran
frigerate. The egg yolks
ill be used later on, as
ee. Plan to use the whites
ther way. (They can be
)

Bouillon:

ds fish heads and bones,
ding those from the fish
nased
dry white wine
, bulbs only, washed and
d
um onions, peeled and
ped
to, coarsley chopped
s fresh fennel or 2 tea-
ns fennel seeds
eaves
spoons white wine
ar
stalks of parsley
spoons salt
pieces orange zest
resh thyme or good pinch

e the court bouillon, place
fish bones and heads in a
t least eight-quart) enam-
sserole. Bring to a boil.
this to get rid of the
Drain and wash off the
Return to the casserole
d 6 cups of water and all
ng ingredients. Bring to a
duce heat to simmer, cover
k 30 to 40 minutes. Strain.
bones and vegetables.
out the casserole and re-
e broth. *The court bouil-*
be prepared to this point
nce.

ook the fish, bring broth to
and add the fish. When
th reaches a boil again,
heat to simmer, and cook
six minutes, or until the
akes when tested with a
o not overcook. Lift from
serole with a slotted spoon
eated platter. Cover so it
y moist and keep warm in
oven (140°). Place cas-
with broth over a low heat.
take half the *aïoli* and
n a serving bowl. Refriger-
is will be served at the ta-
lace the remainder in a
n-sized bowl and beat in
yolks vigorously, one at
with a wire whisk. Then
1 cup of the hot broth.
, pour the *aïoli* mixture
e hot broth, stirring con-
Continue to cook for a
nutes over a very low heat,
constantly with a wood-
tula, but do not allow it
e to a boil or it will cur-
retrievably. The finished
should be a smooth
." Complete the sauce, by
salt, freshly ground white
and lemon juice to taste.

To complete the presentation, have ready French bread, butter and minced parsley. The bread should be thinly cut on the bias, buttered generously and toasted.

To serve *la bourride*, place a serving of the fish in large heated soup plates, add a couple of pieces of the bread and ladle soup over all. Garnish with a sprinkling of minced parsley. Serve remaining bread and the reserved *aïoli* on the side. A good red wine is a flawless companion to this sturdy peasant dish. Serves about 10.

The Aftermath—Fish Salad If there are fish and *aïoli* left over, you can turn them into a marvelous salad by mixing together along with boiled potatoes, peeled, sliced and cooled.

Aïoli

"This shining golden ointment," as Elizabeth David describes it in *French Provincial Cooking* (Penguin Books) is often, she writes, "affectionally referred to as 'the butter of Provence.' It is served with boiled salt cod, potatoes, beets, sweet peppers, either raw or cooked carrots, hard-boiled eggs, beans, artichokes, even little snails or a chick pea salad."

Allow about 2 large cloves of garlic per person and, for eight, the yolks of three eggs, and about 2 cups of good olive oil. To make, crush the peeled garlic (see page 131) through a garlic press into a fairly large bowl (traditionally, the garlic is crushed with a pestle in a mortar). With a wooden spatula, stir in the egg yolks and a pinch of salt. Then begin to add the oil, drop by drop at first, stirring constantly and vigorously. When about half the oil has been used, the *aïoli* should be a very thick mass and the oil can then be added in a slow but steady stream. The finished *aïoli* is almost solid. At the very end stir in a *soupçon* of lemon juice.

*Shallot Soufflé**

9 tablespoons (1 stick plus 1 tablespoon) butter
1¼ cups freshly grated Gruyère cheese
9 shallots, peeled and chopped fine
6 tablespoons flour
1½ cups milk, heated
1 teaspoon salt
Dash Tabasco
6 eggs, separated
2 extra egg whites

Butter a two-quart soufflé mold well, including the curves. Add about 3 tablespoons of the grated cheese and coat inside of mold by tipping it back and forth. Dump out excess and add to remaining cheese. Refrigerate.

Heat 3 tablespoons butter over medium heat. Add [Continued]



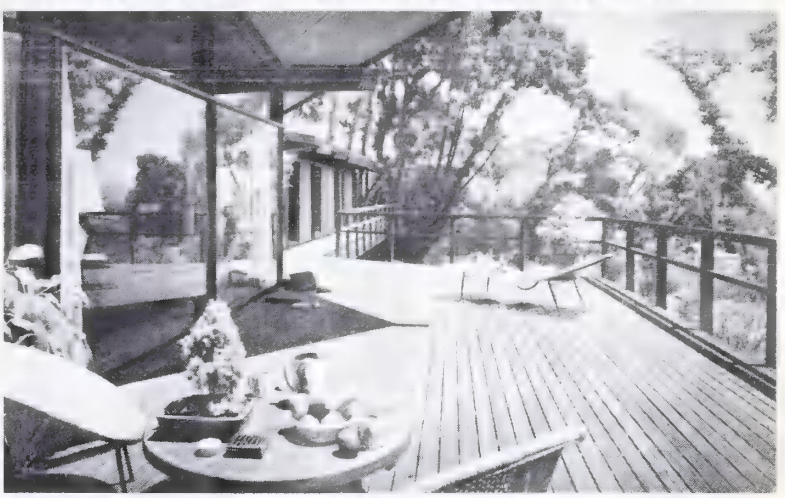


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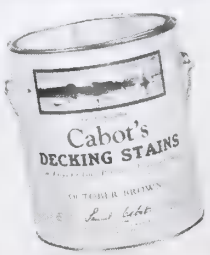
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*Cushions filled with Dacron® polyester

THE ONION

Continued

shallots; cook, stirring, until soft and lightly colored but not brown. Set aside.

Melt remaining butter in a heavy saucepan. Stir in the flour until smooth and cook, stirring constantly, over moderate heat two to three minutes. Gradually add milk, whipping constantly with a wire whisk. Add seasonings and continue to cook, still whipping, until sauce is thick. Take off the heat and beat in egg yolks, one at a time, beating hard after each addition. With a wooden spatula, stir in remaining cheese. Cool. *Can be made ahead to this point.* If so, seal surface with Saran to keep a skin from forming.

Beat egg whites until they hold stiff, shiny peaks when the beater is held straight up. Thoroughly beat about half into cheese mixture. Then lightly fold in the rest with a rubber spatula. Pour into prepared mold and bake in a preheated 375° oven 25 to 30 minutes. Serve immediately to four, perhaps six.

*Another imaginative recipe from New York's famed The Four Seasons.

Calf's Liver with Onions

Allow about 2 slices of kosher liver and one big onion for each person.

Peel the onions and slice thin. Heat some butter in a heavy skillet. Add onions and cook, stirring frequently, until nicely browned. Add a dash of vinegar and season to taste with salt and freshly ground pepper. If you have bacon fat or drippings from a ham, add a tablespoon or so. Set aside and keep warm.

To sauté the liver, heat enough butter in a skillet to accommodate the amount of liver you are going to cook. Add a few pieces at a time—don't crowd the pan—turning them over at once so they are coated with butter. Cook over a moderate heat to the degree of doneness you like. Add more butter if needed. Calf's liver tastes best, we think, when it is pink, not well done. Arrange on individual heated plates or a heated serving platter, season with salt and pepper and spoon onions on top of each piece. A garnish of parsley would not come amiss for flavor and color.

Serve with a good sturdy red wine and a big green salad with Vinaigrette Sauce.

Eggplant à la Constantinople

4 eggplants
½ cup olive oil
Salt
Freshly ground pepper
4 slices firm bread, crumbed
2 large onions (or about ¼ pound), peeled and chopped fine
4 ripe tomatoes, peeled and seeded
Curry powder to taste
Greek olives for garnish

Plunge eggplants into boiling water and let stand 10 minutes; cool quickly in cold water. When cold, cut in half, lengthwise, remove and discard seeds and scoop out as much pulp as possible, taking care not to break the skins. Set pulp aside.

Place the eggplant shells in a heavy saucepan and pour two-thirds of the oil over them. Sprinkle with salt and pepper. Cook over low heat for 45 minutes.

Meanwhile, cook the onions in a very little water in a large heavy skillet until tender. If necessary, add more water. Do not brown. Purée tomatoes in an electric blender. Stir into onions with all remaining ingredients except olive oil. Cook over low heat 10 minutes. Taste for seasoning.

When eggplants are cooked, lift carefully to a deep dish. Fill each one with some of the tomato mixture and sprinkle with the remaining olive oil. Surround with pitted black olives—imported if available—and cool. Refrigerate, covered, for eight hours or more before serving.

Serve as an hors d'oeuvre with crusty bread and a dry red wine.

Meat-Stuffed Onions

10 medium onions
Stuffing:
¼ cup rice
1 cup milk
¼ pound ground beef
¼ pound ground pork
1 egg
¼ cup milk
¾ teaspoon salt
Several twists of the peppermill
2 tablespoons butter
¾ cup liquid from onions

Peel onions and boil 10 minutes in lightly salted water. Drain well, reserving the liquid. Lift center leaves from the onions and set aside.

To make the stuffing: Bring ½ cup of water to a boil, add rice and simmer until all the water is absorbed. Add milk; simmer another 20 minutes or until tender, stirring occasionally. Cool. Mix with all remaining ingredients except butter and onion liquid. Fill each onion, dividing mixture evenly. Place a couple of onion leaves on top of each stuffed onion to cover opening; tie with string. Heat the butter in a large heavy skillet and brown onions on all sides. Add onion liquid, cover and simmer 25 minutes. Remove string before serving. A fine dish for lunch. Serves four to six.

yssoise

d Leek and Potato Soup)

ectly called *Crème Vichyss- Glacée*, this soup was in- uced to New Yorkers by Louis Diat when the famous garden at the old Ritz-Carl- opened in 1910. It was adap- by M. Diat from *soupe bonne me*, a French peasant soup.

5 large potatoes
nch leeks, bulbs only, ll washed and sliced
ps chicken broth, your own canned condensed
1 cup heavy cream

3 tablespoons minced chives

h, peel and slice potatoes. the white part, or bulb, of leeks; discard tops. Place in rge heavy kettle, add broth l tablespoon salt. Bring to a then simmer until vegetables very soft. Purée in an elec- blender, a small amount at a Stir in enough cream to g it to the right consistency. e for salt—it should be some- saltier than normal since ing reduces salt flavor. Chill. rve chilled, garnished with es, to six or eight.

ence Aaron's
ons and Madeira

Aaron, wife of Sam Aaron, distinguished oenologist, is maginative cook who always her eye out for the delecta- She cooks onions this way to with grilled steaks, espe- y when they cook outdoors.

blespoons (½ stick) butter
rge onions, peeled, ced ¼ inch thick, and parated into rings
up Madeira

hly ground pepper
eral sprigs parsley, minced

t butter in a large, heavy skil- Add onion rings and toss to with butter. Cook, stirring sionally, until almost soft. ½ cup of the wine. Cover and cook over medium heat l tender. Remove lid and cook l the wine has been reduced glaze. Add remaining wine. son with salt and pepper. Stir parsley. Serves about six.

ons in Onions

Four Seasons, one of New k's great restaurants, is al- s coming up with surprises.

ups Sauce Béchamel*
rge onions, at least inches in diameter
tiny white onions
ablespoon butter
cup bread crumbs (about slice firm bread)

Make the Béchamel first. Then peel large onions, cutting off the smallest possible amount at the ends. Place in a large saucepan, add salt and boiling water to cover. Cook, covered, until barely tender, about 25 minutes. Drain; cut each onion in half, crosswise. Carefully remove centers, making an opening two inches wide.

Meanwhile, drop the white onions in boiling water for two seconds; cool under cold water, then peel, making them all of a size—about ½ inch in diameter. Cook until tender in boiling salted water; drain. Drop the small onions into the hot Béchamel. Set aside. Melt the butter in a skillet, add bread crumbs and toss briefly.

Arrange onion halves in an ovenproof dish that can go to the table. Fill centers with small onions and Béchamel. Pour on any remaining Béchamel. Sprinkle with bread crumbs and slide under the broiler to glaze slightly. Serves six.

**Sauce Béchamel:* Melt 3 tablespoons butter in a heavy saucepan. Add 3 tablespoons flour and cook over low heat, stirring constantly with a wooden spatula, for three minutes. Do not allow it to brown. Add 2 cups hot milk and cook over moderate heat, beating constantly with a wire whip, for about one minute. Stir in salt and freshly ground pepper to taste. Keep warm but do not cook further.

Chives on Toast

Chop a little bundle of chives very fine; mix with 2 tablespoons softened sweet butter, a dash of salt and a light dusting of freshly ground white pepper. Spread on toast. Serve with scrambled eggs, or cut into fingers with drinks.

George Washington's remedy for a cold

Onion Gruel—a mixture of onions, milk and oatmeal—was once considered excellent for anyone suffering from a cold, the procedure being to "sup rapidly and hurry to bed."

Washington's remedy was somewhat less complicated. He simply ate a toasted onion before retiring. The speed with which he retired is not recorded.

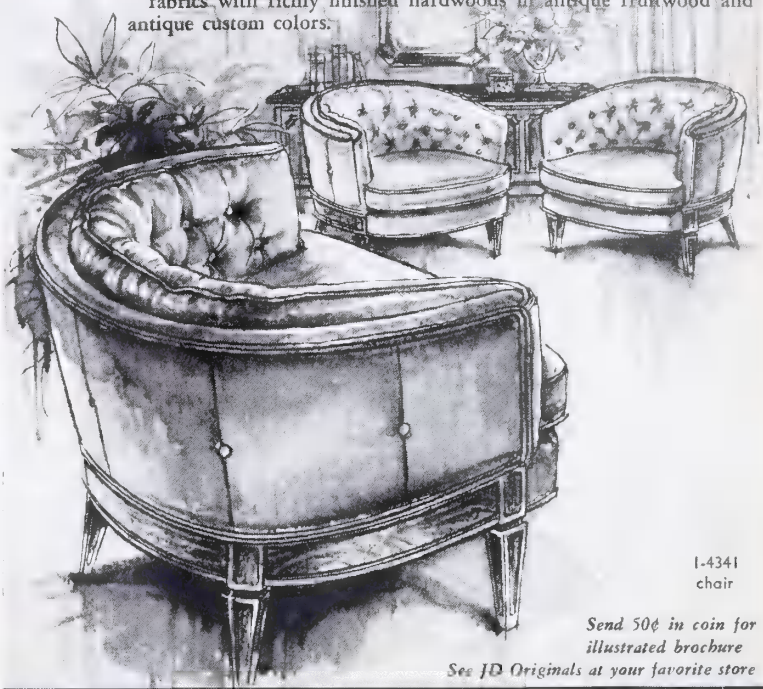
Choosing onions

The best advice, and here we are backed by R.A. Seeling of the United Fresh Fruit & Vegetable Association, is to choose by size—that is, choose the onion that fits your particular recipe or needs. For example, if you are going to bake the onions, choose large ones. But if you are going to use them to garnish a stew, you would choose the small white onions. If you want a strong, pungent onion, consult your produce man, [Continued]

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THE ONION

Continued

who can pick out a good, strong onion, such as the imported reds.

Modern onions are mostly mild and mostly hybrids—crossed to develop certain specific characteristics. So the nomenclature we all use—Bermuda, Spanish red etc.—is today meaningless.

In buying onions, look at the general appearance. A good onion should be free of black spots, have good color and a "rattling" skin.

Explaining dry onions

Dry onions are those that have been cured by having hot dry air blown over them, or in the field by fresh air and sunshine. They are not dry in the sense that they have been dried out. Inside, they are juicy and delicious.

Chives

Although usually available all year, when this charming member of the onion family pops up, like crocuses, in little pots at the grocer's, it spells spring. The hollow, cylindrical leaves, more delicate than onions or garlic, are used to garnish soup, mixed with scrambled eggs or stirred into mashed potatoes or rice. Some cooks use them in baking biscuits (about 1 tablespoon to 1 cup of flour), mixed with mayonnaise or added to a green salad —and many a vegetable benefits by the addition of a handful of bright green chives, minced. Freeze-dried chopped chives are generally available.

Garlic

The atomic bomb of the vegetable world, garlic has played an important role in all cuisines since Biblical times and has been credited with curing nearly all the ills that flesh is heir to. The three important varieties are Creole or American, which has a white skin and is the strongest of all; Italian, which usually has a pink skin and is noted for its many cloves; Tahiti, which has the largest head, measuring from two to three inches. However, there is little difference in flavor between the white and red varieties of garlic.

Garlic is sold by the head but is also available in small film bags and windowed pasteboard containers holding several cloves or two whole heads. You can also buy garlic powder, garlic flakes, garlic chips and garlic salt.

The Scallion is a green onion

Originally, scallion and shallot referred to the same plant, the "onion of Ascalon" (Ascalon is a seaport in old Palestine). But somehow scallion became a descriptive word for the green shoots (hence, green onions) of any onion or related plant including the leek, before bulbs have formed. Scallions are known in the trade as "bunching" onions—non-bulbing onions that continue to grow and divide at the base to form new shoots throughout the growing season. Very highly perishable scallions should be bought to use at once.

Scallions are often used in place of shallots. Served with coarse salt, they make a bright bite with cocktails; chopped they make a splendid addition to a green salad. They also add a nice zing to cottage cheese and they can be turned into an attractive canape, *comme ça.*

Scallion Canapé Rolls

Spread slices of soft bread, crusts cut off, with softened cream cheese. Cut a clean scallion as long as the width of the bread. Roll like a jelly roll. Place seam side down on a serving plate. Arrange rolls on top of each other in a pyramid. Cover well with Saran until serving time.

Shallots

The shallot (in French, *échalote*) is a relative newcomer to America, except in the professional kitchen, although the French have been cooking with them since French knights returning from the Crusades brought them back from Syria in the 11th century. Though there is no real substitute for these small, gentle, brown-skinned members of the onion family, scallions (green onions, as they are also known) are sometimes used in their place when shallots are not available.

Shallots are important in such classic French sauces as *Grand'mère, Béarnaise* and *Vin Blanc* and in butters such as *Beurre Montpellier* and in sautéed dishes such as chicken. Cooked briefly in butter, they make a delicious accompaniment to grilled steaks.

Shallots (pronounce with the emphasis on the last syllable like "The Lady of . . .") keep well in the refrigerator in an open jar. Freeze-dried shallot powder is now on the market.

Leeks

Closely related to onions and garlic, the leek has a cylindrical bulb with flattened, solid leaves. The badge of Welshmen, it has been their national emblem since the 6th century. Used extensively in French cooking and known as "the poor man's asparagus," it can be used much the same way as is asparagus but is also splendid in soups and broths.

To prepare, pull off the outside leaves and cut the green part down to five or six inches in length, cutting off the root. Slit

green part lengthwise two
s, then wash thoroughly un-
running water. This is impor-
because leeks are inclined to
ery gritty.
eeks cook quickly and can be
ed or braised, served hot or
.
ook for fresh green tops and
ium-sized "necks" that are
blanched (white), crisp and
er. Avoid yellowed, wilted or
aged tops. Leeks keep well
gerated.

ing, slicing, mincing
dicing—the easy way

ou are peeling more than a
le of these vegetables, drop
into a pot of bubbling wa-
Allow five seconds for garlic
hallots; about 10 seconds for
l, white onions; about five
utes for large onions. Drain
ediately and run under cold
r, then trim off both ends—
enough so as not to disturb
layers. Slip off outside skin
first layer with your fingers.
efore boiling small, white on-
cut an X with a small sharp
e at the root end to keep
from falling apart.
slice these members of the
n family or any round vege-
(potatoes, for example),
and cut a thin slice off one
Place cut side down on a
ping board. Holding the veg-
le with your left hand, fin-
somewhat curled under, slice
ght down with a good sharp
e, pushing the slices away as
work. To make rings, sepa-
the slices.
mince, peel but leave the
end on. With root end at
left, using a small sharp
ng knife for garlic and shal-
or a big French chef's knife
onions, make vertical slices
the length from one side
the other, without cutting
ugh the root. Then make hor-
al slices, starting at your
, down to but not through
end. Then, down the length
egetable and across.
dice, follow the same tech-
e as for mincing, cutting into
er pieces.

zing onions

onions, cut in slices or rings,
keep several days refriger-
tightly covered. They can be
n on a cookie sheet, then
aged for the freezer.

do you make onion juice?

the onion in half and squeeze
eamer as you would an orange.

ing the onion smell
our hands

your hands with lemon juice,
gar or salt, then wash in
and water. It's a good idea
ork a little cream into your
ds after you have done this. ■

Explore a Nauga Hideaway on pages 84-87. Then plan your own at one of these stores.

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COLLECTIBLES: HUNTING TREASURES

By JIL DHAI □ In a world of mass-produced aluminum and stainless steel, it is hard to resist the Victorian bibelot whose form definitely does *not* follow function. Despite the efficiency and the ease of care offered by a modern environment free of frills, that very human desire for the personal, the interesting and even the bizarre has surfaced again. Decoration has become an attempt to combine the advantages and conveniences offered by contemporary technical advances with the personally selected hand-wrought nostalgia of the past—and what started as a revolt against decorating styles has become a style in itself. Call it "eclecticism," "The Mix," "doing your own thing," it all adds up to a boom in collecting.

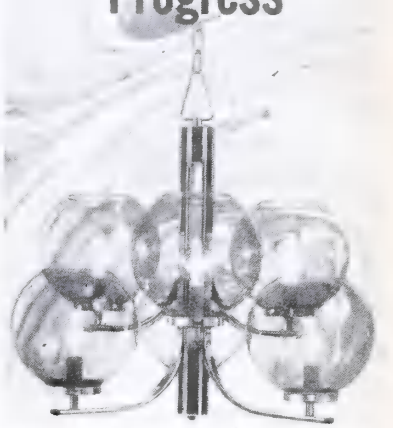
Everyone is a collector these days, from the budget-minded who scour the second-hand shops to the very wealthy who find the period of Louis XIV a safer investment than the stock market. The big question is what to collect. If you plan to build a collection that will hold its own—and perhaps even increase in value—over the years, you'll need some guidelines to help you through the maze of flea markets, auctions, shops and dealers.

The four basics

The Importance of Age. A collectible is any product that can no longer be purchased new. Anything produced over 100 years ago is considered "antique." This 100-year criterion has been in effect for so long that its essential meaninglessness is often overlooked. The age criterion implies that products made prior to 1871 were of an excellence all later products were not. Actually, by the time Victoria took the throne in 1837, industrialization had a firm hold on both Great Britain and the United States. The assembly line, albeit a crude one, had been introduced, and quality replaced by quantity in many forms of manufacture. By 1871 the industrialization of the United States, given a gigantic push by the Civil War, was proceeding at an ever-accelerating pace. Since age alone is not a guarantee of quality, other factors are also used to evaluate antiques.

Workmanship. As labor costs have increased, the amount of hand work on every item of utilitarian or decorative use has declined. The collector who chooses an item fashioned partially by hand makes a safe [Continued]

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COLLECTIBLES

Continued

investment. Coca Cola trays in so-called Depression Glass may attract the potential collector's eye, but these items were cheaply produced by techniques easily duplicated today. If prices rise to the point where duplication can be profitable, reproductions will undersell the originals. And, because the originals have no hand work or quality materials to distinguish them from fakes, collectors will lose money.

Materials. Solid wood, copper and brass have all but disappeared from contemporary furnishings. The most expensive lamps use a great deal of base metal, the best furniture contains plywood, brass on copper cannot be found for any price. It is even possible to determine the age of an iron object by its weight. Any item that makes lavish use of materials too costly to be in general use today is a most desirable acquisition.

Rarity. The hard-to-find item is always the prize of a collection. It is exhibited with pride and endless tales of the difficulties in obtaining it. The price of any item is always partially determined by the number of its kind originally made, and the sensible collector is knowledgeable about the quantity produced before he makes a purchase.

"Instant rarity" is a popular come-on used by manufacturers trying to cash in on the lucrative collectibles field. Limited editions of bottles, commemorative plates, paperweights, etc. are being produced. The collector is promised that only a certain number will be made, thus insuring scarcity. Quality of materials, workmanship and design must, of course, be considered before an investment is made.

Other considerations

Age, workmanship, materials, rarity—these are the primary factors that determine present and future value. However, two minor considerations to remember are marks and contemporary design.

Any marked piece will bring a higher price than an unmarked piece, even if they are identical in every other respect. Buying unmarked pieces lets collectors own better quality than they could otherwise afford. Of course, the resale value will be less.

Items reflecting the times in which they were made are more valuable than those with a historical design. Thus a Victorian Staffordshire figure of Jenny Lind is more valuable than a Victorian Staffordshire figure portraying Shakespeare. This rule may also be applied to current collectibles. A Christmas plate featuring h Apollo flight is more desira than one showing a Victo Dickens-type Christmas scen

What about price? Begin collectors with a very s amount to spend often take look at the prices of curre popular antiques and collecti and start accumulating insula or fruit jars. But quality workmanship *are* available prices within the range of e budget, and this is one ma where current price fails to sent a true picture of future va If you are willing to trust y own judgment instead of rely on a dealer and if you are wil to become an expert in a t that has no authoritative r ence volume, you can build a collection on a small investme

The collectibles market is h ly susceptible to fads, and prices of current favorites proportionally high. It is im sible to predict the next fad any certainty, but an item makes a favorable impres when judged by the criteria ready named will show a ste increase in price. The low-bu collector must choose fro group not yet popular.

Maximum value

Demand for an item goes when an accurate system of sification is published. There for maximum value, pick an sung item and find out everyth you can on the subject. (If get impatient for a rise in p you can always write that thoritative reference work y self!)

Every period includes item quality. At the present time are in the midst of a revival hand craftsmanship. Artists using traditional materials methods to produce original signs and forms with striking sults, especially in the field ceramics and needlecrafts. greatest variety of unsung t ures lies in the period of 1930s. The Depression drastic lowered the price of fine wo manship, and the hand meth used then have not since b economically feasible on a l scale. The period is so recent few informative books on its and crafts are available. prices are consequently low.

What about reproductio Collectors have a tendency to panic when they hear the run "It's being reproduced." Som them immediately unload collections, and the price dr accordingly. If you have cho your pieces wisely, reproductio should not worry you. Quality

manship and materials is guarantee. An accurate re- uction of any quality piece d result in astronomical labor today: an item manufac- by methods now obsolete d require massive outlays of al simply to reconstruct the ufacturing process: and, the arance on the market of gh copies to make this un- king profitable would imme- ly alert dealers and collec- Thus, reproductions are by shortcuts designed to money and should not fool ne.

ere are, of course, outright . I remember vividly one ine that bore three marks: ed swords (the mark of Meis- Germany), a gold anchor l by Chelsea, Great Britain) "Made in France" (the ex- mark, and the only legiti- one on the figure). Given ncreasing prices in the an- field, the fakers will keep g. Unless you are working a dealer who is expert in field, your only protection be your own knowledge, so your specialty.

re to buy, what to pay

various antiques publications lanted at every category of cting. They carry numerous Sale" and "Wanted" col- as well as articles, and these rtisements offer an up-to-date guide for the collector, giv- he current values in any cat- of antique or collectible. aps the most comprehensive cal guide is *The Antique er*, which contains nothing dvertisements.

e antiques magazines are an cially valuable source for the ctor who wants to buy or sell ives away from an urban cen- Most advertisers allow an in- ion period of five days, dur- which time the buyer may re- the item with no questions d. This is a must when goods bought sight unseen.

ea markets are springing up ywhere, and they attract a of bargain seekers. It's al- fun to browse, even if you're looking, so wear old clothes don't forget that it's cash nent and no returns at the market.

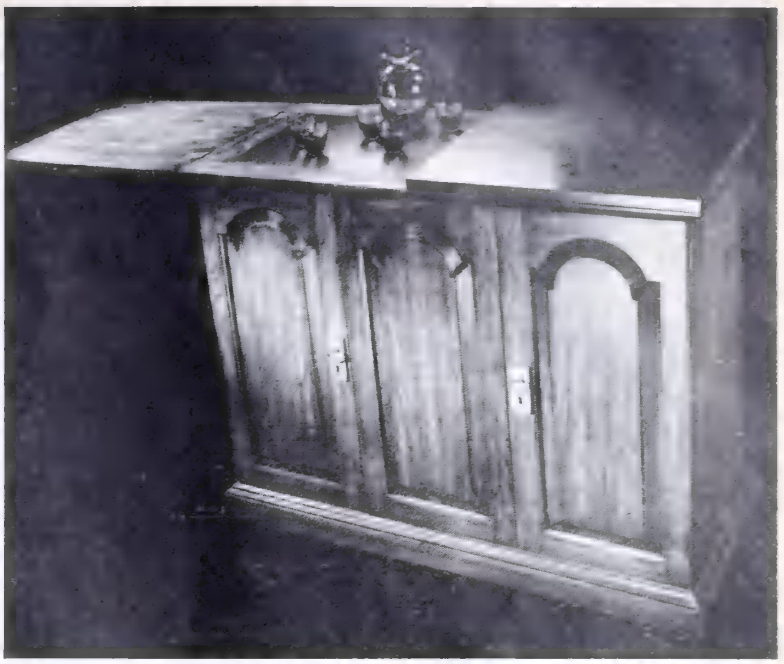
uctions are another pastime mix business with pleasure. every collector present hopes ick up a bargain. Make sure you examine the merchandise re bidding. Most auction ad- sements give an inspection when none is listed, just e early. If you discover an rfection after you have bought an item, return it immediately—before the sale is completed. Most auctioneers allow this, but at some sales if you bid for it, you pay for it.

Dealers are usually the main source for collectors, and they deserve a category all to themselves. The beginning collector who can afford to acquire the antique of recognized value and would really rather leave the research to someone else invariably asks: Can I trust the dealers? If the question refers to honesty, the answer is almost always yes. Dealers with shabby reputations don't last long. However, thousands of items pass through each dealer's hands, and most dealers offer a bewildering array from many countries and many periods. A dealer usually will be an expert in only one or two fields, just as you. As a collector, your own knowledge in your limited area should be broader than that of the dealer. In the final analysis, you must trust your own judgment and experience or rely on an authority in that speciality.

To haggle or not to haggle, that is the question. Some dealers have fixed prices, others do not. It doesn't hurt to try. Certain collectors always try to lower the price, no matter how reasonable, as a matter of principle. My approach is to buy any bargain quickly and make a speedy exit from the shop before the dealer changes his mind. If the price seems too high, don't downgrade the merchandise. After all, if it's not any good, why are you interested in buying it? Simply give your reasons for offering less: damage, bad workmanship, etc.

Feeling satisfaction

One final word of warning to the prospective collector. You may begin your collection with the intention of making a profit on it, and firmly intend to sell when the price reaches a certain level. But a collection has a way of worming its way into the affection of the collector. Somehow it becomes quite impossible to part with a single acquisition, even when the curio cabinet is bursting and you have to display your treasures in rotation. How can you sell your finest pièce when you found it at auction and paid only $1.75? Mere money can't replace that feeling of satisfaction, that sense of having stolen a prize no one else recognized, which you get every time you look at it. There is a certain element of the treasure hunter in every collector, an endless quest for the pot of gold at the end of the rainbow that is impossible to give up. ■



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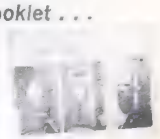
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COLONIAL Williamsburg VIRGINIA

CHECKPOINT FOR TRAVELERS

By Betty Robinson

April is one of the loveliest months of the year to visit Bermuda, and it certainly is the beginning of the island's "best" season. There are several golf invitationals during this month, and April 23 is St. George's Day, when the governor journeys by boat to the original capital of Bermuda, St. George, for a traditional ceremony. And at the end of the month comes International Race Week, with a series of races sponsored by the Royal Bermuda Yacht Club. This is also a good time just to visit and enjoy the hospitality of the islanders, the pleasant sunshine and the lovely scenery. You have a good choice of accommodations, such as the Elbow Beach Surf Club. It has one of the prime locations on the island with its own beautiful beach, pool and tennis courts and guest privileges at local clubs. Check box 1.

Nantucket—island of landmarks

Nantucket became dependent on her visiting vacationers in the late 1800s with the demise of the whaling industry. An island of authentic antiquity and charm, it is about 30 miles off the southeast coast of Massachusetts and easily reached by either steamship or plane. With 80 miles of white, sandy beaches the island has been best known as a summer resort, but some of the loveliest, uncrowded months are in the spring and fall. The most popular way of getting around is on bicycle and nearly everyone does. The two places to stay are The White Elephant, with its view of Nantucket Harbor, and the Jared Coffin House, which was built in 1845 by a wealthy shipowner. Check box 2.

Tour the theaters of the world

The Theatre Guild, which has long been known for its Broadway productions, has now come up with a new hit—a series of international, deluxe tours. The tour leaders are prominent actors and theater professionals and the itineraries cover Europe, South America and other parts of the world. Besides attending p... dance and opera performa... tour members meet actors, d... tors, producers and other ... sonalities from the entertain... world. On May 24 the G... Vienna Theatre Festival Ad... ture departs on Pan Am fo... days, and the Grand Spoleto ... tival Adventure leaves June ... also for 22 days. The cos... each, $1645. The hotels are ... (for example, the Churchi... London and the Excelsio... Rome). Check box 3.

Guide to surprising Amster...

Although many of Europe's ... should be seen on foot, the... at least one that should be ... on a boat as well—Amster... This city of charming stree... also one of many navigable ... nals. KLM Royal Dutch Air... has published a pocket-... booklet, "Insider's Guide to ... prising Amsterdam," which ... very helpful companion to ... along. There also is a shop... guide to Amsterdam's airport ... duty-free items, with 80 pag... what you can buy and at ... price—everything from car... quor, tobaccos, cameras an... dios to Pringle cashmeres ... Hermès scarves. Check box ...

Missouri's sesquicentennial

The nation's tallest monume... in St. Louis, Mo.—the Gat... Arch—and a commanding vi... the Mississippi River is ... simply by taking a passe... "capsule" to the observation ... at the top of this domina... stainless steel arch. In the mi... of June a folk fair on the ... front beneath the arch is ... one of the celebrations of ... state's 150th birthday. C... places to visit during the cel... tion include the Ozark ... village of Silver Dollar Cit... 1880 settlement which ... a population of 29, and Hann... best known for Mark Twain, ... beautiful river scenery rem... cent of the steamboat day... get a 48-page color bookl... the festivities of the sesquice... nial celebration, check box ...

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Please send the following: (booklets not available after 7-31-71)

- ☐ 1. Elbow Beach Surf Club
- ☐ 2. Nantucket, Mass.
- ☐ 3. Theatre Guild Tours
- ☐ 4. Guide to Amsterdam
- ☐ 5. Missouri's sesquicentennial

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4-71

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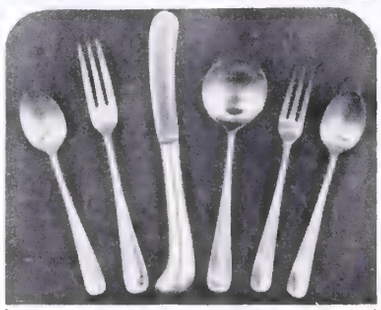
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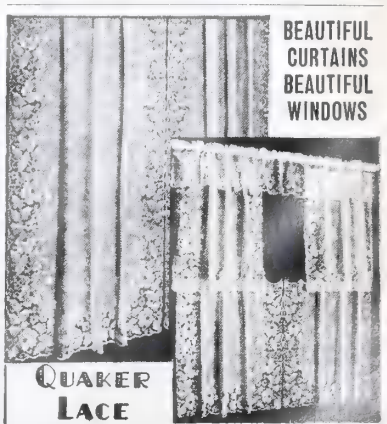
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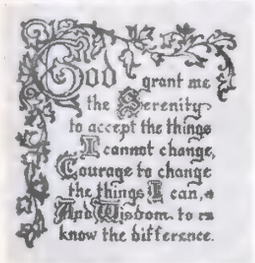
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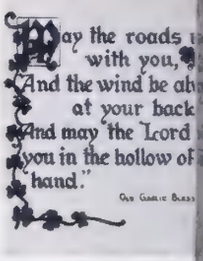
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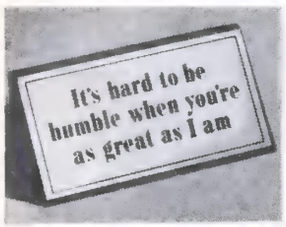
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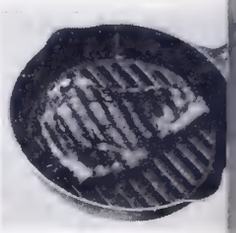
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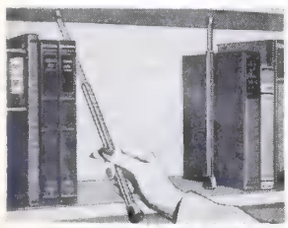
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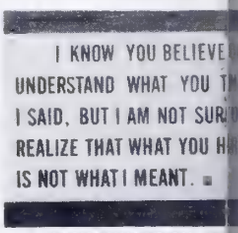
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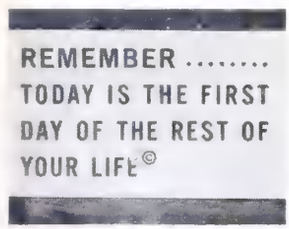
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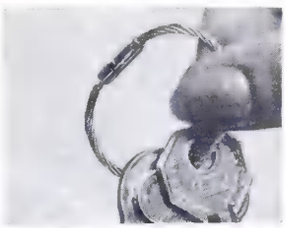
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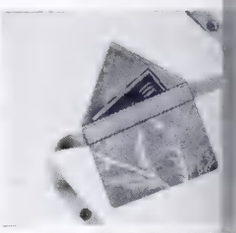
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Mailing 15c



A GAL'S BEST FRIE...

Bosom Money Cache is yo... protection against purse ... ers. Snaps onto bra or ... Holds folding money o... valuables. Plastic lined wi... over flap. Keeps contents ... "must" for every woman.

No. 141—Bosom Money Hold...



CORDLESS MASSAGER

Stimulating battery-operated massager brings satisfying relaxation. Deep, gentle penetrating massage gives soothing, satisfying relief from aches and pains and stimulates circulation. Batteries not included.

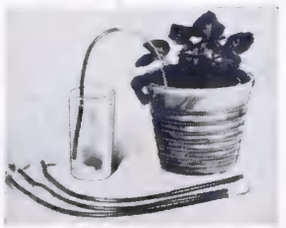
No. 196—Massager.....$3.98
Mailing 40c Each



CORN AND CALLUS REMOVER

Just glide blade, corn or callus "peels" off. Precision made of fine surgical steel. Double edge blade is encased in a protective shell to protect your skin. Easy to clean and replace blade. Uses standard blades.

No. 198—Callus Trimmer.....$1.98
Mailing 15c Each



PLANT "NURSEMAIDS"

Feed plants while away on vacation. Amazing wicks feed moisture to thirsty plants for up to ... weeks. Insert one end of wick in soil, other end in jar or glass of water. Will not rot or mildew. Set of 4.

No. 200—Plant Nursemaids...$1.98
Mailing 15c Each



VEGETABLE STEAMER

Now always serve nutritiously delicious tender-crisp perfect vegetables with aluminum french folding steam basket that makes a double boiler. 6" wide with sides up, 9" flat. Wire handles for lifting. Will not tarnish.

No. 187—Steam Basket.....$3.98
Mailing 40c Each



ELIMINATE WET FLO...

No more shower curtain ... Plastic snap-on Magnetic ... Curtain Holders hold show... tain tight to tub or met... Permanently magnetized ... not rust or mar any surf... of 3.

No. 188—Curtain Holders...$1...
Mailing



BLE POCKET MAGNIFIER

in dozens of ways! Use one two—for 4 power or 8 magnification. Wonderful ling small type, removing s, checking stamps or coins, Lenses fold into sturdy, ve case when not in use.

—Pocket Magnifier....$1.29
Mailing 15c Each



MAGIC MENDING

New miracle crystal clear liquid glass chemical sensation creates a washable, waterproof, heat-or-cold proof iron bond. For permanent mending or repair of glass, china, crockery, ceramics and porcelain.

No. 178—Liquid Glass.....$1.98
Mailing 15c Each



15-SECOND RUST REMOVER!

Rust, stains, tarnish disappear like magic from fabrics (safe on colors!), bath tubs, sinks, toilet bowls, chrome fixtures. Makes rusty auto bumpers look new again. Loosens rusty nuts and bolts. No rubbing, no scrubbing.

No. 120—Rust Remover.....$1.59
Mailing 15c Each



ENJOY SOUND SLEEP AGAIN

Lock out disturbing noise that robs you of refreshing sleep . . . even snoring! Ear Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with an easy-to-grasp safety flange.

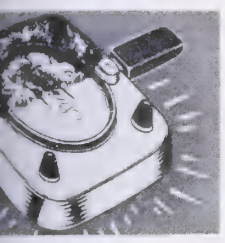
No. 124—Ear-Drum Silencers..$1.59
Mailing 15c



HOW FAR DID YOU WALK TODAY?

This precision-made *Pedometer* measures every step you take! Just set it for your stride, hang it from your belt. Registers up to 100 miles. Perfect for housewives, sportsmen, hikers, scouts, convalescents, etc. Fully guaranteed.

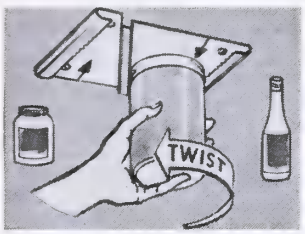
No. 128—Pedometer.....$7.98
Mailing 35c Each



AWAY BURNT-ON GREASE

iracle cleaner for aluminum, porcelain. Dissolves ed grease and encrusted fast from frypans, waffle ove, oven, rotisserie, grill, not darken or pit utensils n with brush.

—Carbon Cleaner....$1.98
Mailing 30c Each



UNDER-SHELF JAR OPENER

No jar or bottle—large or small—can stay sealed when grasped by the notched steel edges of this amazing opener. Permanently installed under shelf or cupboard. Works quickly, safely—with no effort. Screws included.

No. 123—Under-Shelf Opener..$1.98
Mailing 30c Each



COUNT COINS FAST!

Sort, count, wrap pennies, nickels, dimes, quarters in seconds. Simply slide coins into 4 channels. Shows the totals as you go. No more fumbling with the wrapper. Real time-saver for merchants, cashiers, clubs, collectors, etc.

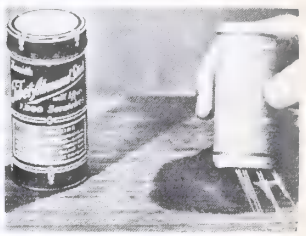
No. 102—Coin Counting Tray...$1.98
Mailing 30c Each



SAVE ON DENTAL REPAIRS!

Be prepared for an emergency. Fix breaks, cracks or loose teeth in dentures. Eliminate costly dental bills at home, avoid embarrassment when traveling. Kit includes material similar to that used by dentists. Instructions included.

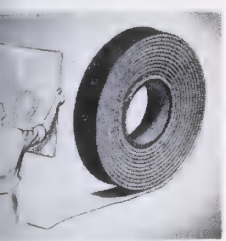
No. 121—Dental Repair Kit....$1.98
Mailing 20c Each



SCRATCHES VANISH INSTANTLY!

One stroke of the "Almond Stick" and superficial scratches disappear from pianos, furniture, woodwork, etc. Works wonders on Mahogany, Walnut, Oak, and other fine finishes. Used professionally by furniture dealers and movers.

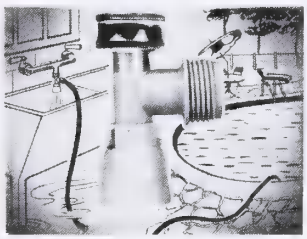
No. 119—Almond Stick.....$1.59
Mailing 15c Each



THAT GRIPS LIKE GLUE!

zing new product, originveloped for industry. A ded pressure-sensitive tape unbelievable holding powions, too. Use it to mount , mirrors, etc. Holds on ood, plaster, concrete, etc.

—Grip-Tape.....$1.19
Mailing 15c Each



LOW-COST WATER PUMP

Why pay a lot of money for a gasoline or electric pump? Your home water pressure operates this handy little worker. Simple syphon principle empties up to 360 gallons per hour from flooded basements, pools, washing machines, boats, etc.

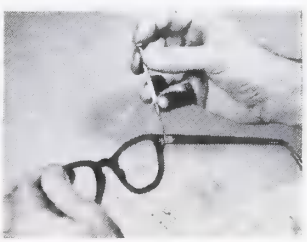
No. 160—Siph-O-Water Pump..$3.98
Mailing 30c Each



BREAK THE "SNORING HABIT"!

Enjoy silent, peaceful sleep again! Recommended by doctors to help break snoring habit and stop sleep talking. For men or women. Adjustable plastic bands for a snug fit. Re-educates the jaw muscles. Washable nylon. Long lasting.

No. 113—Anti-Snore Mask....$2.98
Mailing 20c Each



REPAIR EYEGLASSES ANYWHERE

This handy kit is invaluable whenever glasses come apart, at home, at the office or when travelling. *Compact.* Carry it in your pocket. Kit includes a professional optical screwdriver, instructions and assortment of frame screws.

No. 148—Eyeglass Repair Kit..$1.29
Mailing 15c Each



A MACHINE FOR HAND SEWING

A brand new device to make handsewing easy! No re-threading. It holds a full spool of thread. Uses regular sewing machine needle. Makes "loop" stitch, as in knitting. Perfect for hemming, basting, applique, decorative stitching, etc.

No. 151—E-Z Stitcher.....$1.29
Mailing 15c Each



K YOUR CAR IN A JIFFY!

esswork, frayed nerves and fenders. Fits any type car. arking easy—even in the spots. Adjust according to s and park perfectly the e—every time! Used by iving schools.

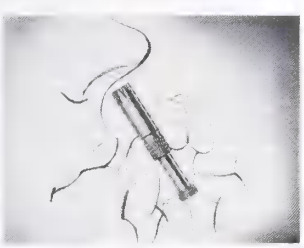
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Mailing 20c Each



END SHIRT COLLAR "SQUEEZE"

Collar-Extender button "loosens" tight shirt collars. Ends all-day "tugging". Expands collar up to ½ size larger for that "just right" feeling. Invisible behind tie. Can be transferred from shirt to shirt in seconds.

No. 114—Collar-Eze (Set of 2)..$1.00
Mailing 15c



DON'T PULL HAIR FROM NOSE!

Why risk infection? Unsightly hair can be trimmed easily and safely with "Groomette". Merely insert in nostril and twist knob. Hair is snipped off painlessly and neat. Fine surgical steel. Use it to remove hair from ears, too.

No. 145—Groomette.....$1.59
Mailing 15c Each



DRY CLOTHES—RAIN OR SHINE

"Drip-Dri Bar" hooks over shower rod and locks in place. Attaches in seconds. No screws, no adhesive. Can't mar wall. Adjustable 25"-31". Fits any standard bathtub. Holds full-length garments. Water drips into tub, not on the floor.

No. 131—Drip-Dri Bar.....$3.98
Mailing 35c Each



MUSCLE TONER

A wonderful exercising aid made of firm resilient rubber with space for each finger, designed to strengthen hand and arm muscles. Also recommended by doctors for relief from arthritic pain, aches and stiffness.

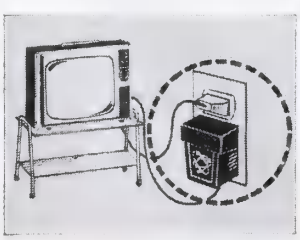
No. 106—Hand Exerciser.....$1.98
Mailing 15c Each



OP RAIN WASHOUTS

Away eliminates washed rn areas around down-Attach the 9' rolled-up astic sleeve to downspout. ater flows D-Rain Away as water flows and through sprinkler holes.

D-Rain Away.....$1.19
Mailing 15c Each



SECRET ANTENNA

Power Plug attaches to rear of TV set and into outlet to bring marvelously crisp, clear pictures and eliminate all ghosts. Unseen antenna eliminates need for outside antenna or rabbit ears. For B&W or color. UL approved.

No. 197—Power Plug Antenna.$3.98
Mailing 30c Each



FACE SAVER

Glamorous jeweled mask stops breathing in of hair spray, keeps hair spray out of eyes, and leaves make-up untouched. Clear plastic lets you see what you're doing. Triangle shape forms a cone over your face.

No. 181—Hair Spray Mask....$1.69
Mailing 15c Each

Anthony Enterprises, 585 Market, Dept. HB-41, San Francisco, Ca. 94105

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Address_____

City & State_____ Zip_____

Item No.	How Many	Name of Item	Price

NO STAMPS OR COD's, PLEASE Total _____
California residents add 5% Sales Tax _____

SATISFACTION GUARANTEED OR MONEY BACK! Mailing Charges (refer to each item) _____
TOTAL AMOUNT ENCLOSED _____

Your Neighbors Will Be

GREEN WITH ENVY



Yes, your neighbors will be green with envy when they see how well you can manage your husband's money. You will have more money to spend, usually pay cash for most purchases, have very little installment debt and—most important—seldom argue with your husband about money matters. Your neighbors might even hate you a little for being a model wife. When you get your family money problems under control, you and your husband will live much more rewarding, harmonious lives. Wouldn't this be worthwhile to you?

Following very easy to understand, simple instructions, you can learn how the cost-of-living affects buying power. You can show your husband how inflation is stealing his hard earned dollars and why you are having a hard time making ends meet. You can prove that a $60 raise in today's economy adds only about $8 to family buying power. This will certainly make your husband sit up and take notice. He will become more understanding and sympathetic of your problems in meeting family needs.

Thousands of homemakers across the country have found answers to their money problems in "Money Management for Homemakers" a booklet written just for you. Contains an easily understood discussion of family living styles, common causes of money arguments and how to eliminate them PLUS detailed instructions for setting up a simple record system PLUS a 32-page record book for keeping track of your money in the coming year.

Send for your booklets today—your records can save your husband hundreds of dollars in taxes.

Both booklets—Only $3.00—Postage Paid

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Measure for Measure

You will love this distinctive black wrought iron rack and its quartet of graduated measuring cups. Cups are gaily decorated china in country fresh colors of yellow, green or orange. A delightful touch of warmth and cheer in any kitchen. A wonderful hostess gift!

$3.95 complete set
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without leaving home! And snap up bargains like this jewel-like salt server. Carefully crafted elephants foot solid Florentine silver cup. Tiny spoon, blue crystal liner. 2x2x1½" **$7** Including duty, postage

FREE jewelry catalog!

Money back if not delighted.

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Colossal Size Coins

Impressive wall decor for home, office, store, bank. Perfect replicas are molded by hand from dense unbreakable urethane, metal finished, with molded-in mounting. Specify face or reverse side of each coin desired.

Lincoln Head or Indian Head Penny 11¾" $8.95 each. Indian Head Nickel (Buffalo a reverse) 13" $9.95. Mercury Dime 10¾" $8.95. Washington Head Quarter 15" $10.95. Kennedy Half Dollar 18¾" $14.95. Silver Dollar (Peace) 24" $19.95. Add 75c post. each.

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DESIGNERS' UPRIGHT PHONE



$39.95

With dial buzzer, plug and cable

Add $1.50 pstg./hdlg.

A $50 Value! Famous "speak-easy" replica with new electronic parts for excellent performance. One foot tall with dial in base. Black. Ready to plug in and use without costing additionally on the phone bill. Available in bright brass finish at only $10 add'l.



25 FT. PHONE EXTENSION CORD

$2.99 each With jack and plug

Add 60¢ pstg./hdlg.

Your phone can reach all parts of the room. Off-white color.

Send $1 for complete phone catalog; FULL REFUND with your first order.

Mail check or MO for prompt delivery. Include proper Sales Tax.

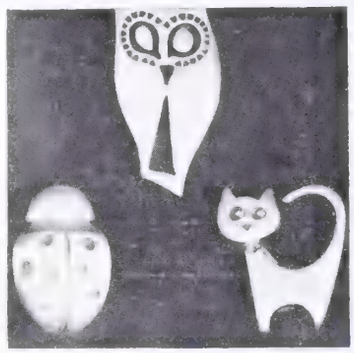
METROPOLITAN TELETRONICS CORP.
Dept. 4HB, 35 WEST 35th STREET
New York, N.Y. 10001 • LW 4-4030



Your Slip Is Showing. He[re's] the answer to glasses that sl[ide] down your nose! Tiny, fle[sh]-colored foam rubber p[ads] stick to any eyeglass fra[me]. Relieves the pressure of he[avy] frames on sensitive spots. [Set] of 12 pads, $1 plus 15¢ p[ost]. Anthony Enterprises, HB41, [65] Market Street, San Francis[co], California 94105.



Vagabond Sandal of genu[ine] suede leather with open si[de] leather lace tie is smart, [cool] and comfortable with sh[orts], shorts, trim trousers. Gold, [nat]ural or rust with softee rub[ber] sole. Full & half sizes, 5-9, $4[.95] plus 35¢ post. Old Pueblo Tr[aders], 600-J4R-So. Country C[lub] Rd., Tucson, AZ 85716.



Pick a Pewter Pin to wear [with] a nifty knit, a gaucho jumps[uit] a smocked midi. Chic little [pin] in the shape of an owl, lady[bug] or kitten are handcrafted [of] pewter and imported f[rom] Sweden. Approx. 1x1½", $2 each. Ppd. (State seco[nd] choice). Clymer's of Bucks [Co.], HB4 Point Pleasant, Penn[sylv]ania 18950.



Are You Avant-Garde? [You] love blow-up furniture, abstr[act] art, a Trendline phone. Cra[dle] in your palm for easy dial[ing] talking, listening. Nothing to [in]stall. Just plug into phone [jack] and use. White, green, bl[ue], beige, pink, turquoise or iv[ory] $59.95 plus $1.50 handling; [Mail] w. of Miss. Metropolitan T[ele]tronics, 35 W. 35th St., H[B4] New York, NY 10001.



Brilliant, Simply Brilliant! Va[ga] Gems sparkle like diamonds [but] are fabulous fakes. Flaw[less] stones *never* scratch, chip[or] discolor; give you dazzle [and] color to rival the real thing [but] cost only $22 a carat unse[t] 14k white or yellow gold, [cut] with 58 facets. Free cata[log] The Vega Co., Box 465, H[B4] Radio City Sta., N.Y.C. 10[019]



Porsgrund Mother's Day Plat[e]

Collector's item in a series from Norway, in limi[ted] yearly production! Exquisite porcelain plate is in [the] familiar blue and white underglaze, charmingly ill[us]trates the Mother's Day theme (companion Fath[er's] Day plate is an exciting FIRST!). Dainty 5¼" d[ia] pierced for hanging. Order early! Postpaid.

7846 '71 Mother's Day (2nd edition) $7
7847 '71 Father's Day (1st edition) $7
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e China Napkin Rings. Din- parties at your house will be e memorable because of small elegances as these v white bone china napkin s abloom with tiny white s and delicately painted en leaves. Lovely with colored kins at each place setting. 42. $3 each, $11.85, four. . Downs, Dept. 1104, Evans- Illinois 60204.

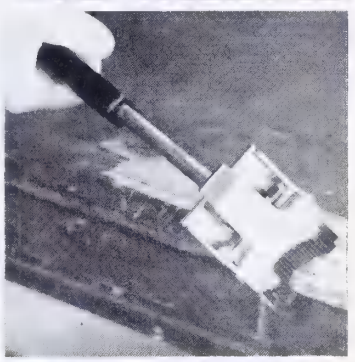
te File & Viewer holds 400 ious recipes for every oc- on, whether it's just the boss ing to dinner, a gathering ne clan, or just candlelight g for two! Comes with 21 x guides & tabs. Slip recipe slanted slot at front for viewing. 3½x5½", $2.98 50¢ post. Dione Lucas rmet Centers, HB4, 226 E. St., N.Y.C. 10022.

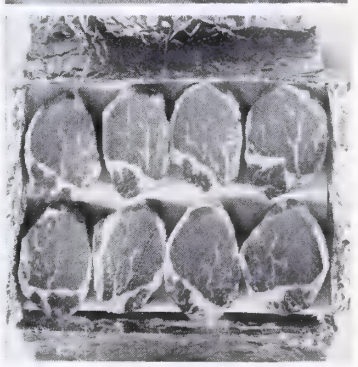
tour Paint Scraper makes an Instant Pro at the art of oing off paint or barnacles shaped hulls—contoured es fit into all shapes, even ers. Scrapes grime from ors, paint from moldings. ks rapidly on wood, steel, s, etc. Blades adjust instant- $7.98 plus 50¢ postage. A us & Son, HB4, 43-23 Bell ., Bayside, NY 11361.

Them Eat Steak. Pfaelzer, palate pamperers par ex- nce, offers the primest of mignon—tender, flavorful, d. Enjoy them at home or e sent as gifts with personal- cards. Quick-frozen for per- arrival. #30405, box of 16, . ea., 1¼" thick, $38 ppd. lzer Bros., 4501 W. District, t. NED, Chicago 60632.









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People who include their Post Office Zip Codes with their return addresses frequently get their mail order packages faster, and shipments are less likely to go astray. It's all a matter of habit —a smart habit. Use your Zip Code for mail orders and all your mail.



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Our big-eyed owl pitcher is a wise choice for a flower container, for serving cold drinks, or to add to a collector's shelf. Imported from sunny Italy, it is molded of heavy, textured glass in glowing tones of amber, blue or green. However you use it, this unusual "bird" will bring you compliments galore! Stands proudly, 8½" high, holds 32 oz.

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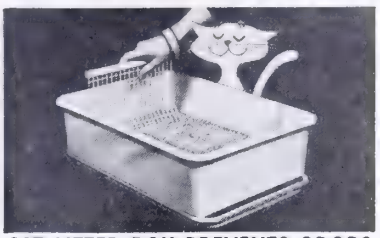
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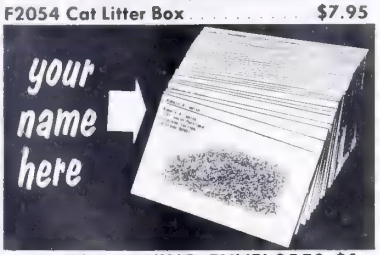
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CAT LITTER BOX PREVENTS ODORS

Litter is dried by screen filtration and ventilation -- liquid filters through screen into pan and evaporates! Spray prevents odors, keeps litter fresh. Scoop removes solids. 19" x 14" ▪ 6". Scoop, deodorant spray included.

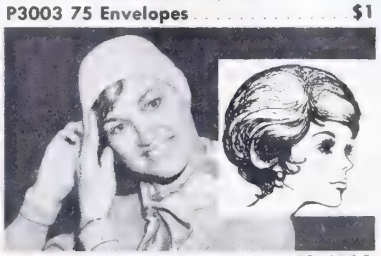
F2054 Cat Litter Box **$7.95**



75 BILL-PAYING ENVELOPES $1

Why scramble for envelopes at bill-paying time, or break up good stationery sets? Mail checks, orders, etc. in these 6½" crisp white envelopes made for this job! Return shows name, address, Zip code.

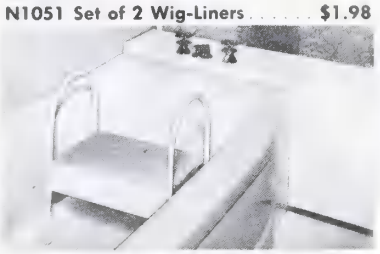
P3003 75 Envelopes **$1**



HOLD HAIR IN PLACE UNDER WIG

Wig-Liner ends the struggle to pin your hair up under your wig. Washable nylon stretch cap keeps straggly hairs in place, helps keep wig clean. Neutral beige color. One size fits all.

N1051 Set of 2 Wig-Liners **$1.98**

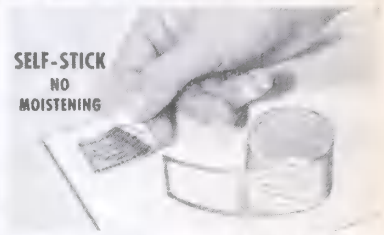


BATHTUB SAFETY SEAT

Bathe in safety and comfort. Ideal for foot baths, sit-down showers, bathing children. Sturdy grips help elderly people get in and out of tub. White enameled metal; non-skid rubber feet. Three position seat. 11" x 16" x 20".

H489 Bathtub Seat **$7.98**





SELF-STICK GOLD FOIL LABELS

Gleaming gold foil labels stick anywhere—a smart touch to personalize letters, books, cameras, briefcases, records, etc. Classic border, handsome black printing. 1" ▪ 1¾". Up to 4 lines, 27 letters and spaces per line.

P4010 250 Gold Foil Labels **$1.98**

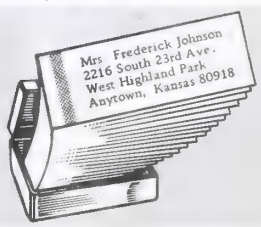


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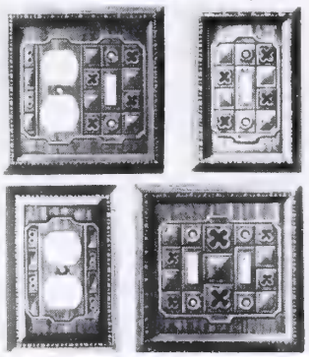
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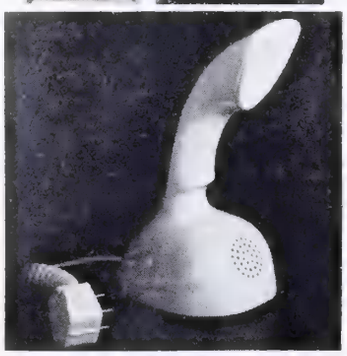
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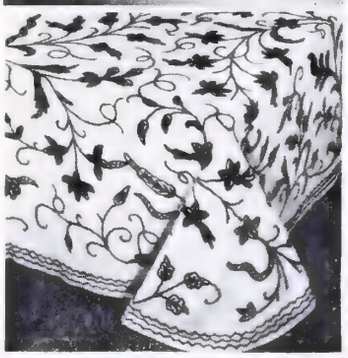
Si, Si, Senora, the reign of Sp is still going strong. Grand switchplates look equally velous in a Mediterranean modern room. Handcar cabinet wood reproductions wipe-clean Duralene in wa color. Single switchplate $1 double $2.50. Combinat $2.50. Twin outlet $1.89. P Henry R. Smith Studios, HB 39 Crestline, Wayne, PA 190



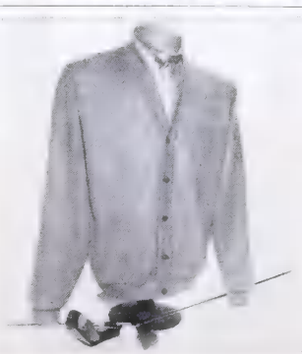
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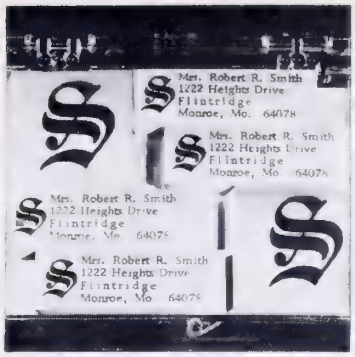


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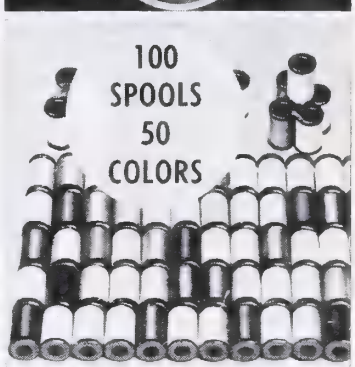
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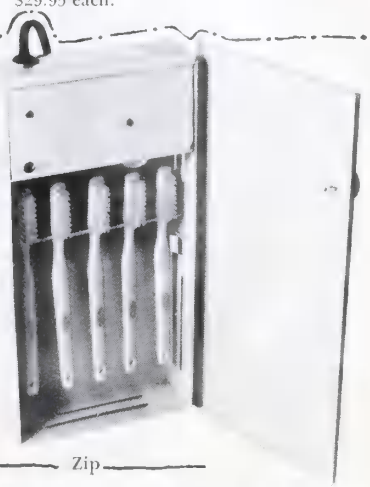
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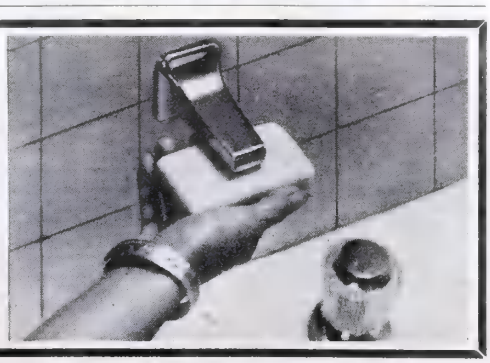
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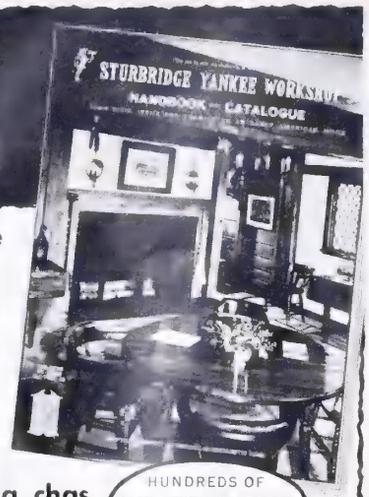
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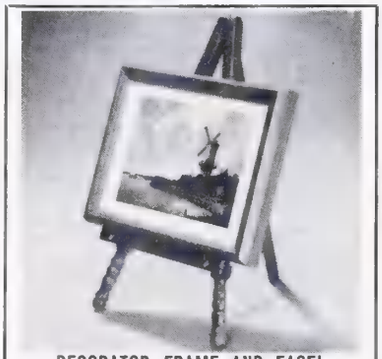
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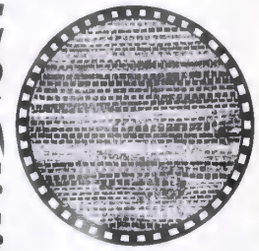
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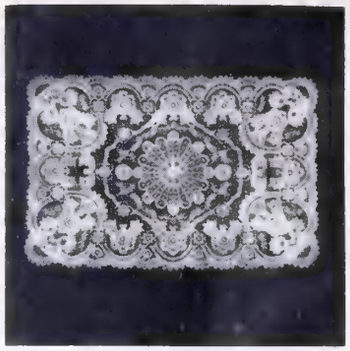
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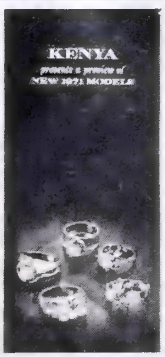
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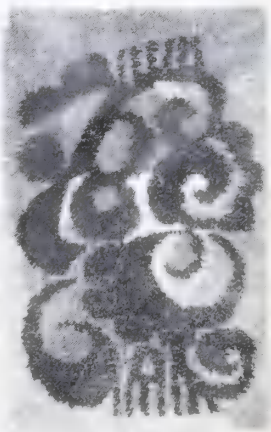
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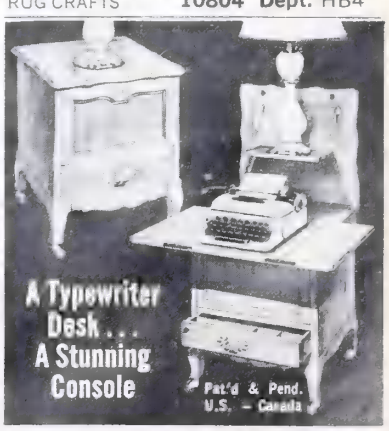
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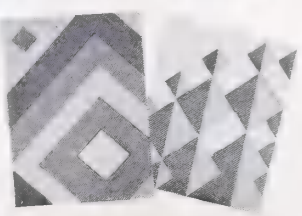
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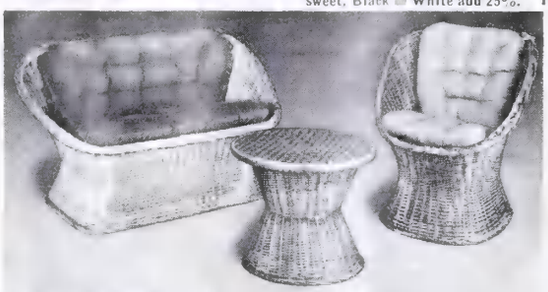
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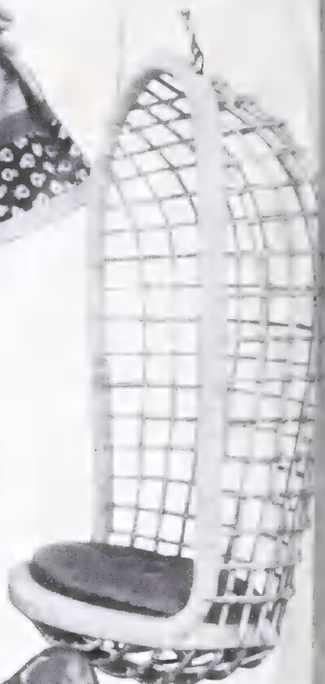
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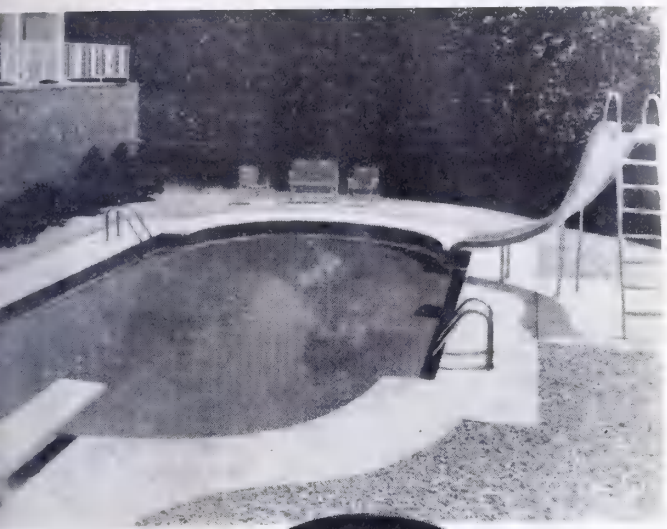
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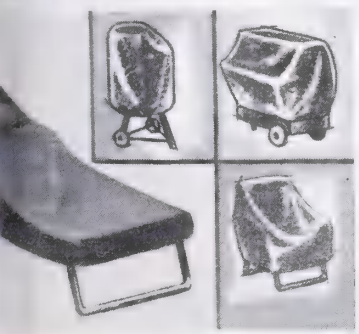
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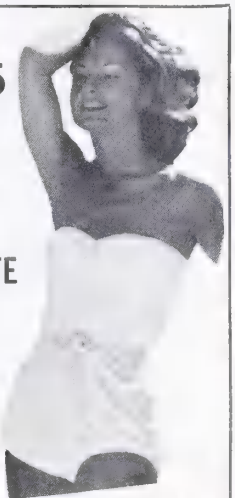
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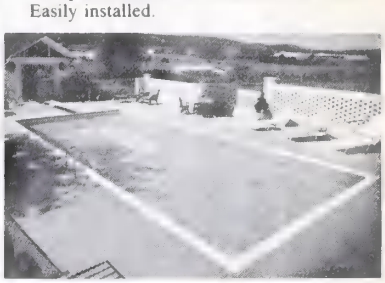
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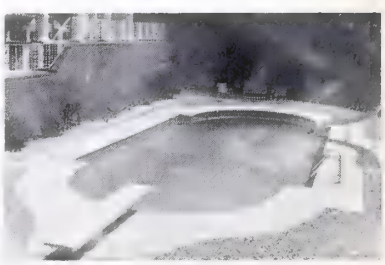
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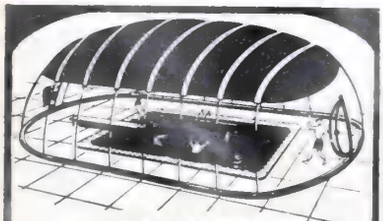
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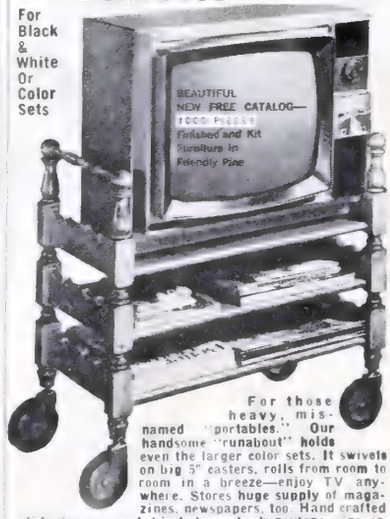
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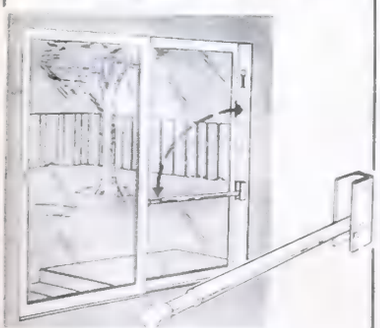
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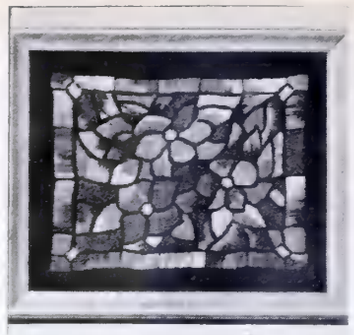
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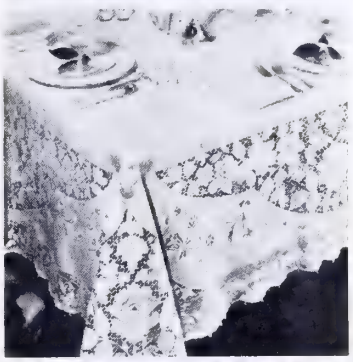


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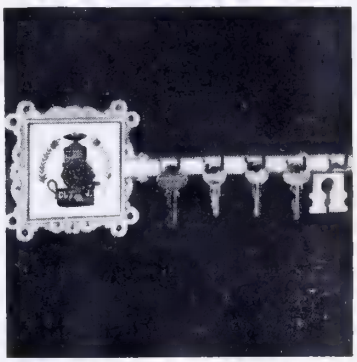
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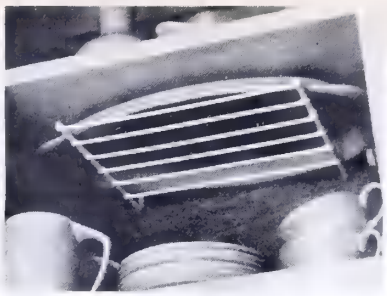


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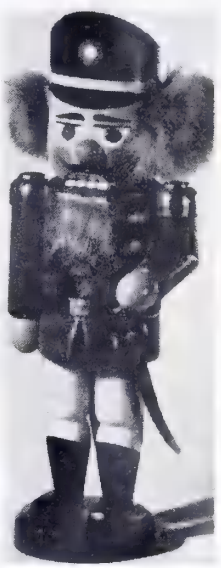
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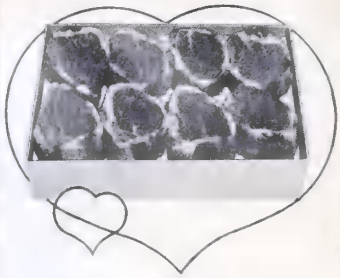
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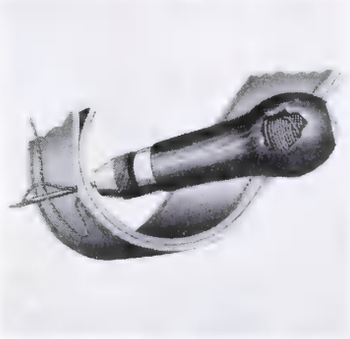
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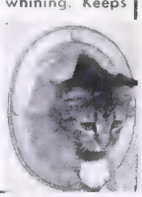


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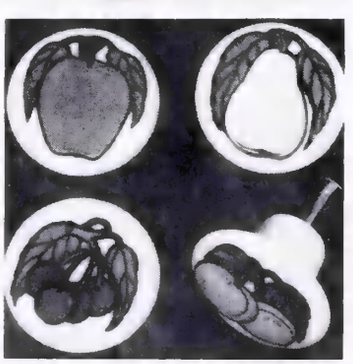
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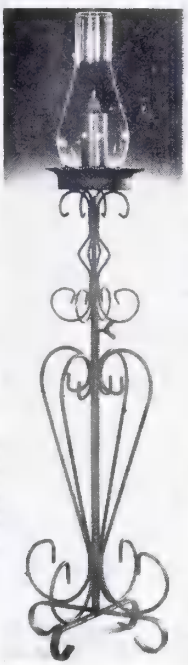
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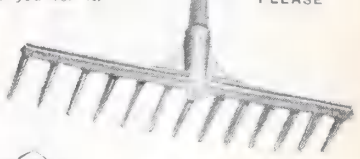
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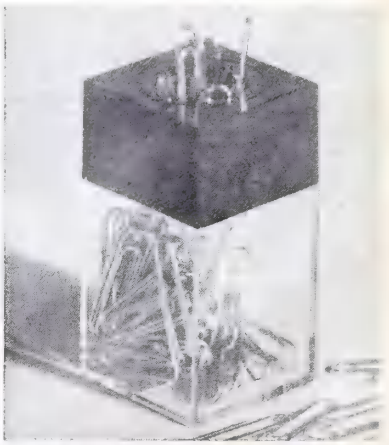
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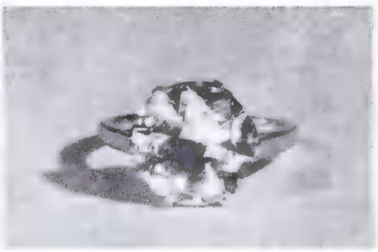
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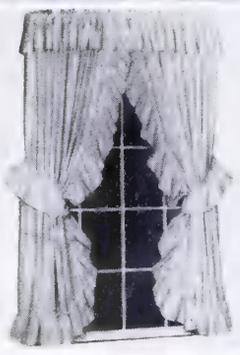
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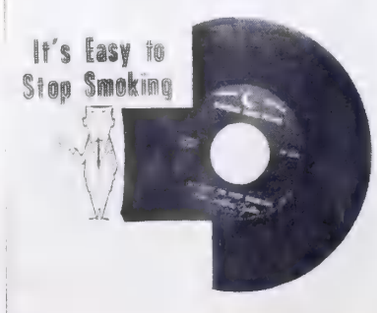
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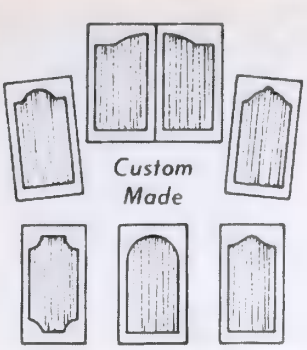


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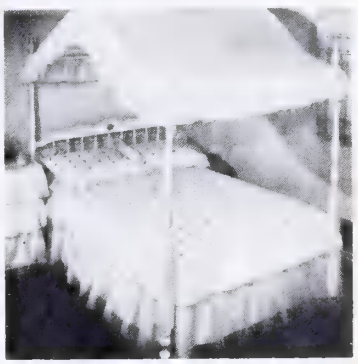
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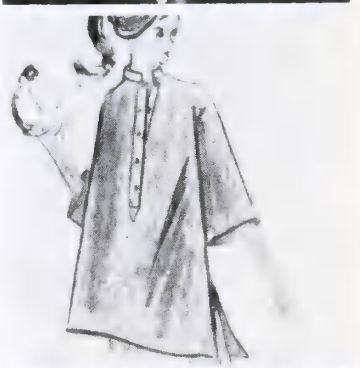
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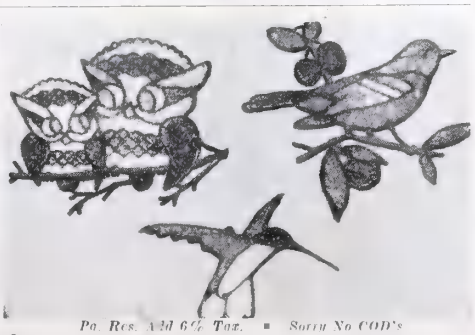
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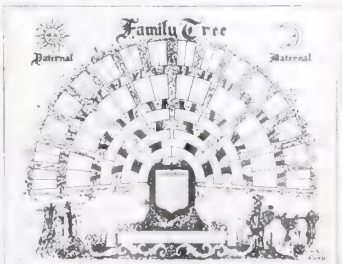
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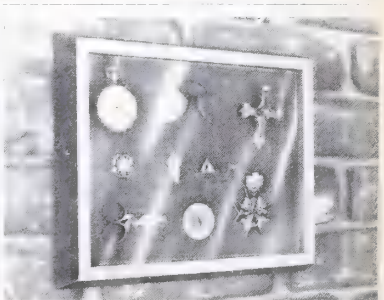
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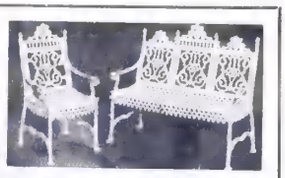
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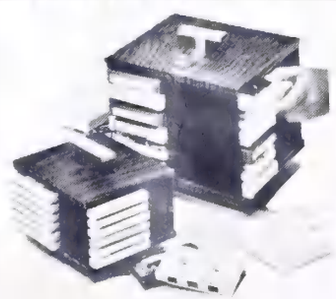
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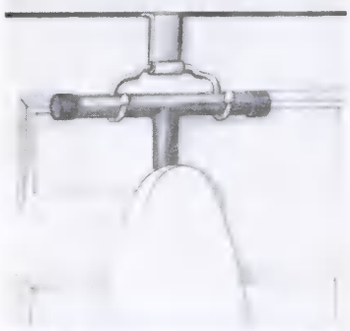
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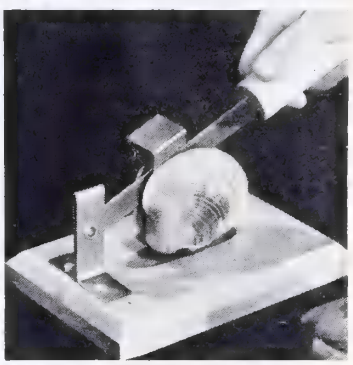
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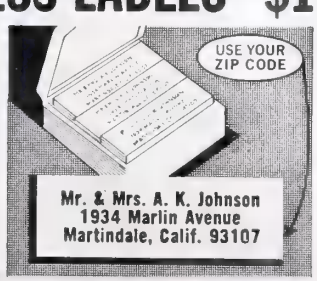


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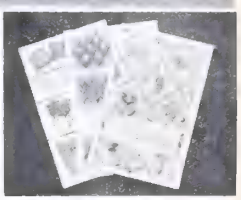
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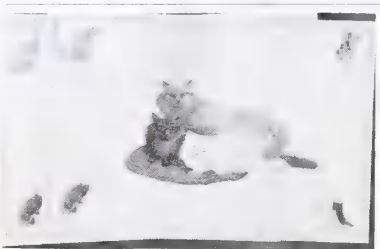


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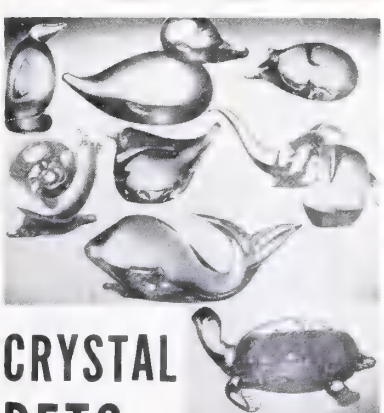


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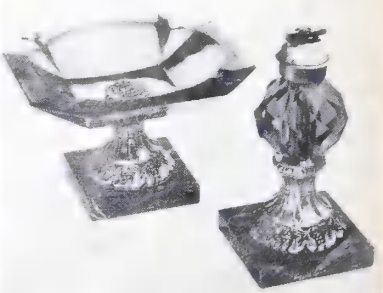


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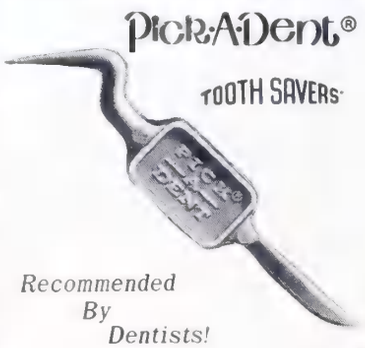


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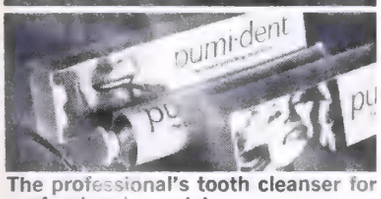
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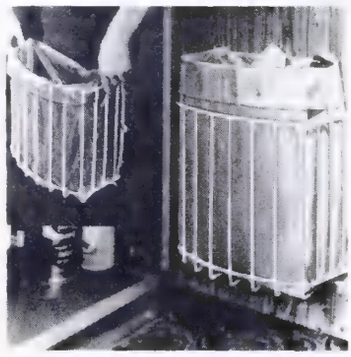
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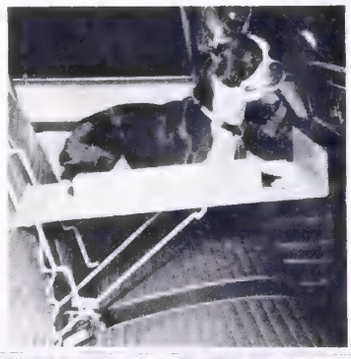
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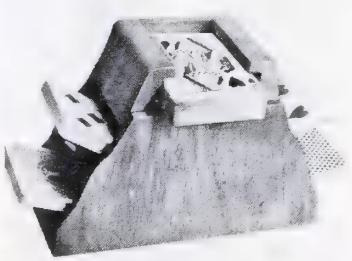
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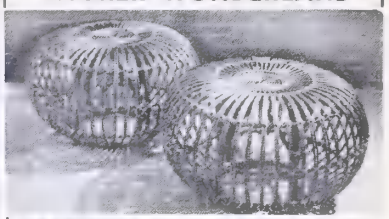
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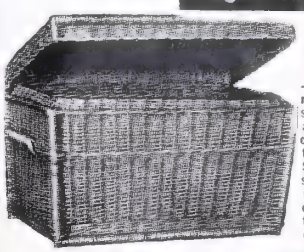
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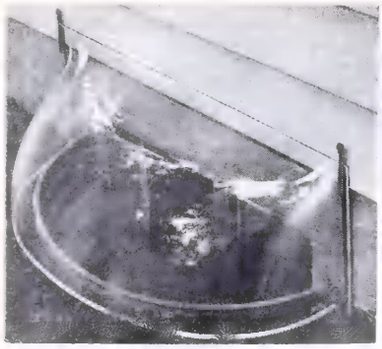
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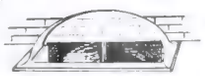
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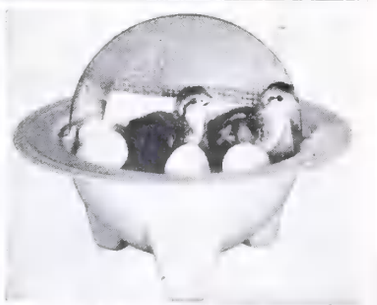
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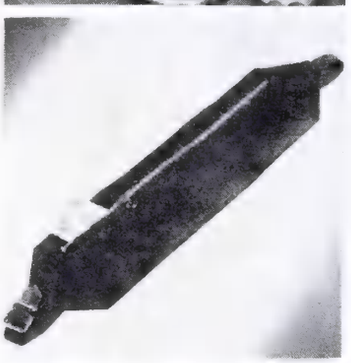
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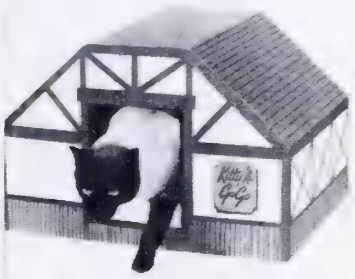
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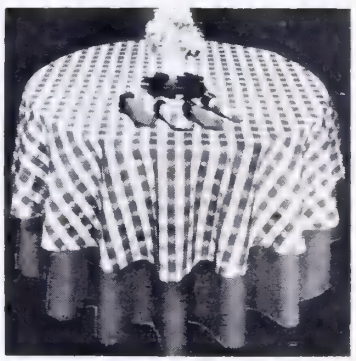
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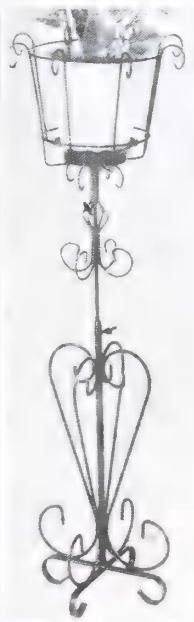
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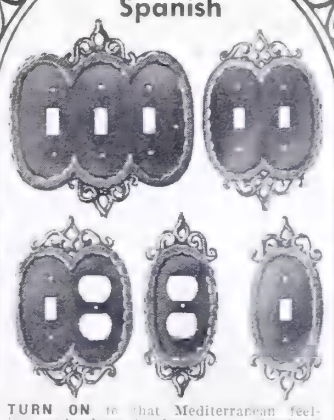
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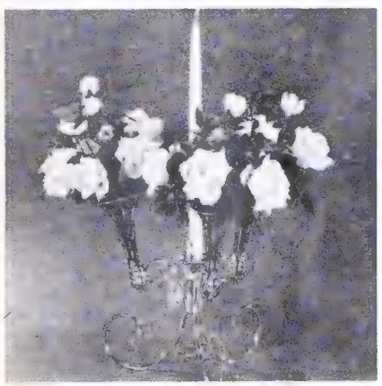
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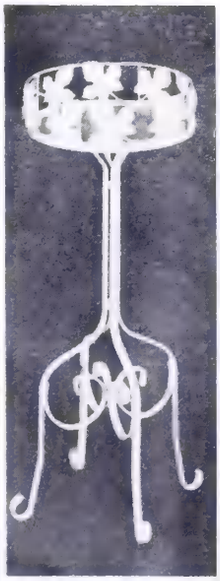
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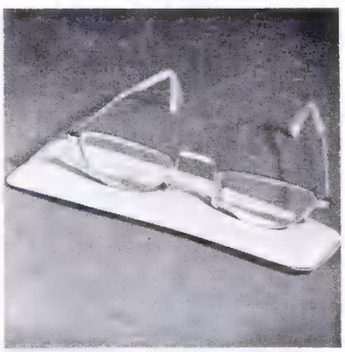
Italian T-Strap crosses [the] country or continent with c[a]dence. Hand crafted l[ea]leather shoe in bone, came[l] white with stacked heel is [up] with nifty knits, pow prints. [Sizes] 5-10 med., 6-10 narrow, [or] slim, $19.95. Additional p[airs] $18 ea. Ppd. (Give 2nd [color] choice.) Sportiva Imports, H[B-4] P.O. Box 4292, Norma[ndy] Branch, Miami Beach, FL 33[140]



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Ben Had A Yen for the unu[sual] and wore half frame mag[ni]ing glasses to give his ey[es] boost when reading fine [print]. Styled so you may see over [the] top, makes precision wo[rk] pleasure, especially for the [over] forty set. Silver metal fra[me]. Please specify age. $4.98 [plus] 50¢ post. Herman Op[tics] 164-EB41, Clymer St., Bro[oklyn] New York 11211.



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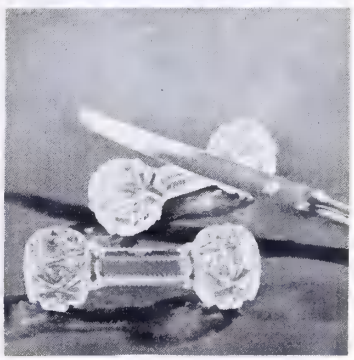
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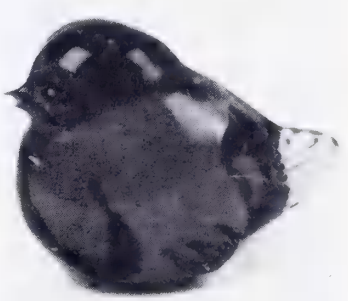
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on, Gaboon or Cuspidor. t what you will but fill with ng philodendron and you'll a planter that's lots more orous than its name. Or you stock it with Dad's favor- ttle of bourbon. Solid brass, spun. 5" high SCU-5, 5; 7" SCU-7, $19.95; 11" 11, $39.95. Ppd. Order St. Nicholas Boutiques, Claus, IN 47579.



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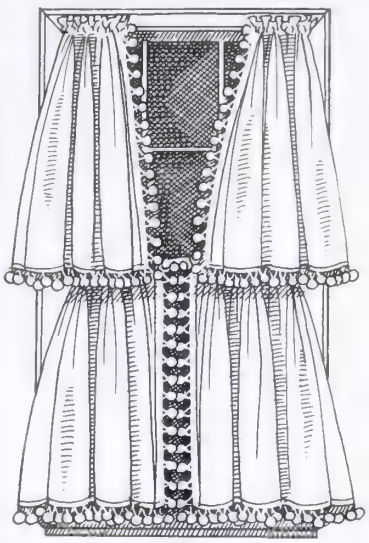


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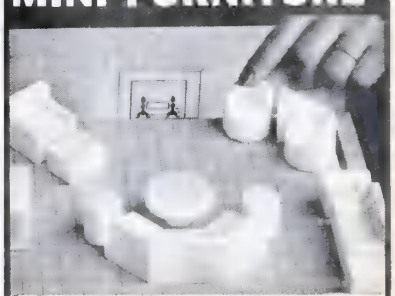
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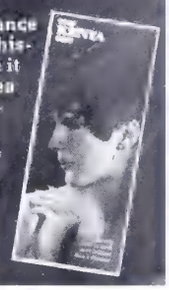
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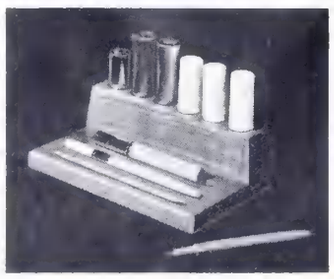


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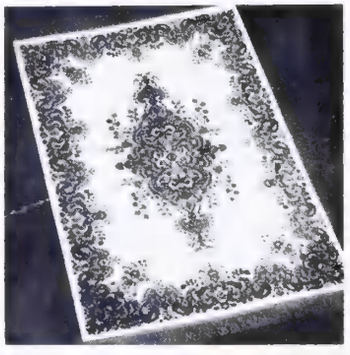
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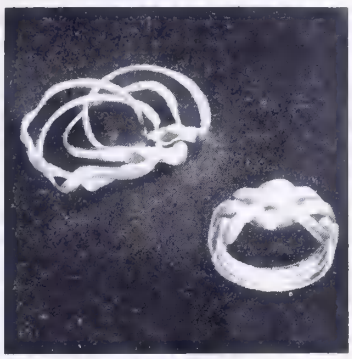


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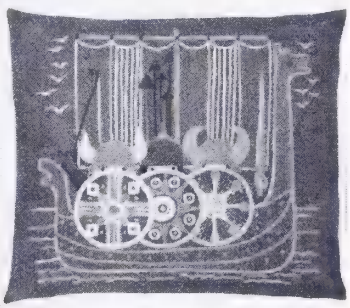
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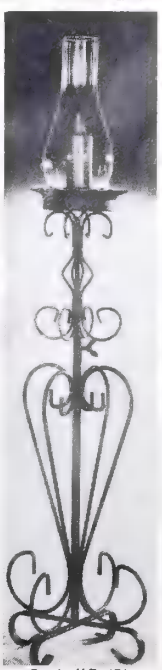
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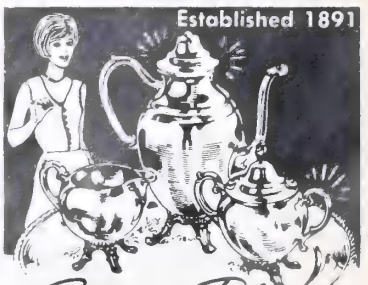
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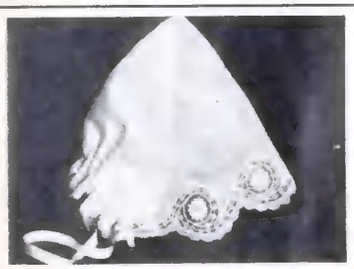
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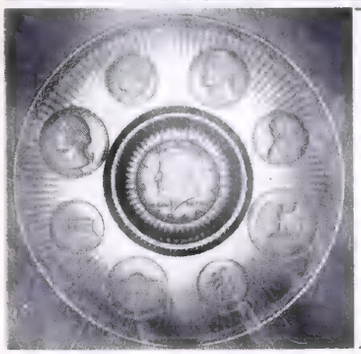
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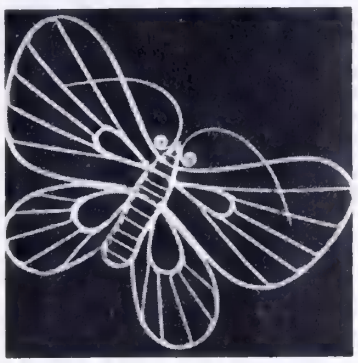


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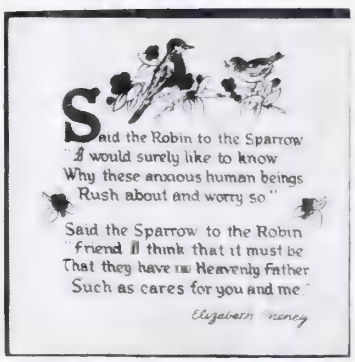
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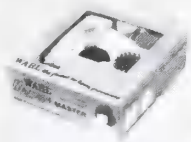
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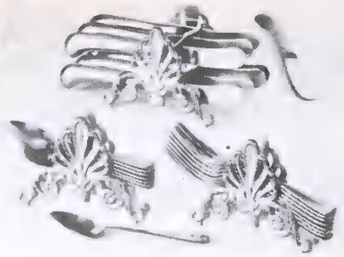
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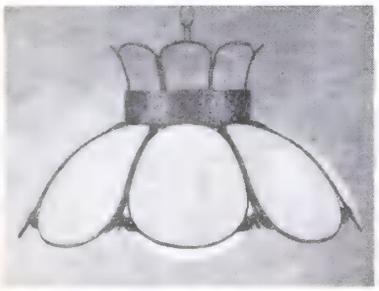
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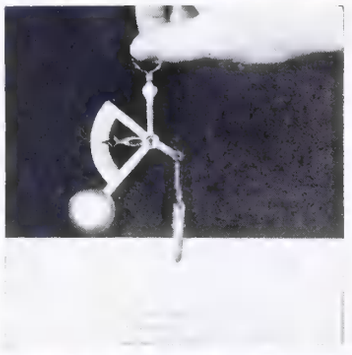
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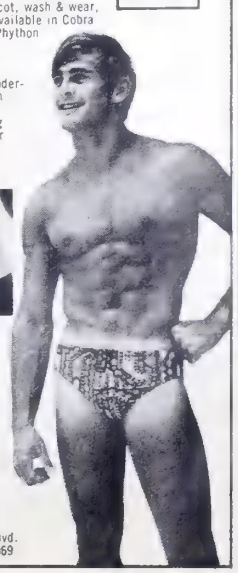
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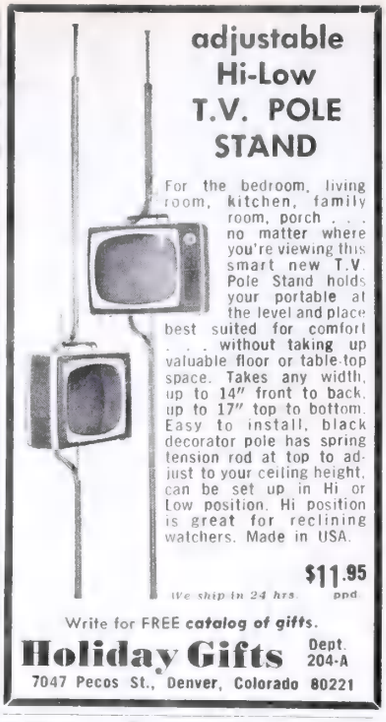
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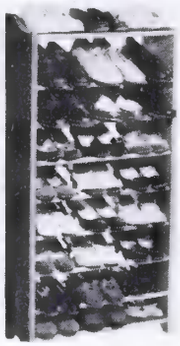
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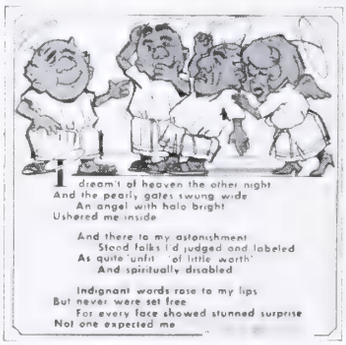
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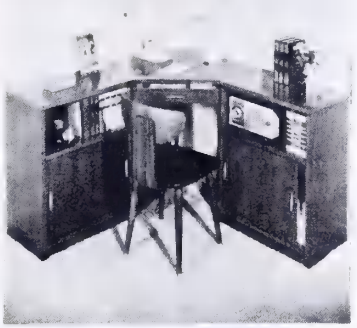


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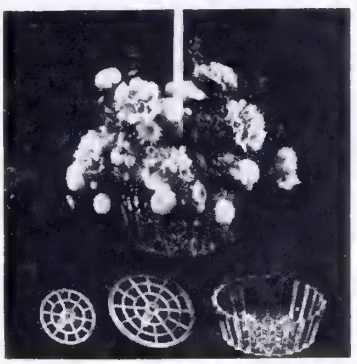
raperies. The custom- a non-custom price nnie a good name to your sleeve—particu- you want draperies dinated to shades, nges, fabric cornices tal Look. Free catalog down to the specifics. Draperies, Dept. 3P1, d Ave., Fairview, NJ



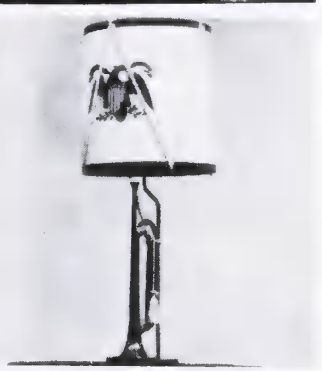
ce Corner Group, rich space, provides the e at the lowest price. Vx24D, has pull-out Cabinets 14x24x29" g doors. Walnut color y to assemble. $49.95 5 shipping per unit. chair, $14.95 plus $2 House of Orleans, S. Robertson Blvd., ills, CA 90211.



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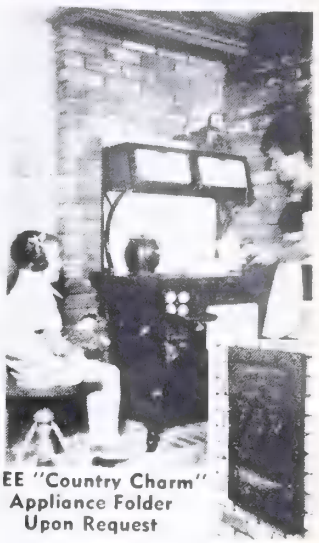


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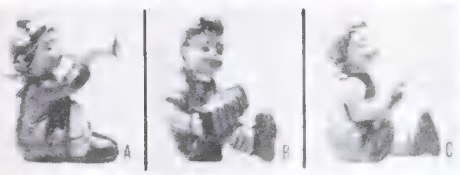


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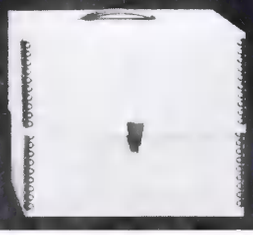


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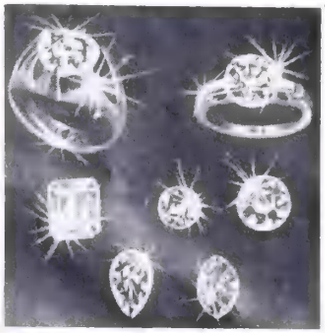


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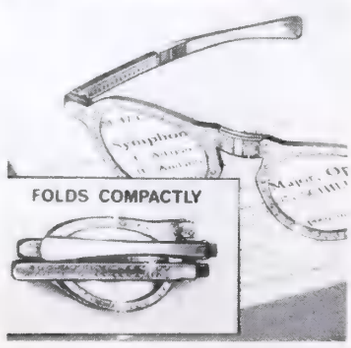
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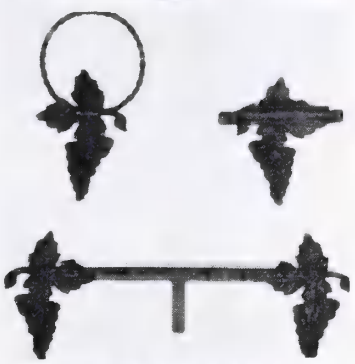
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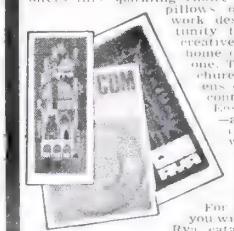
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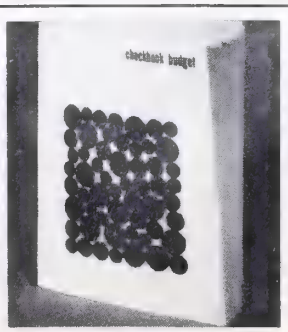
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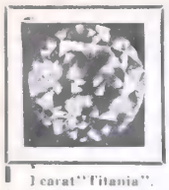
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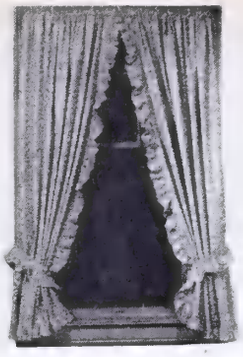
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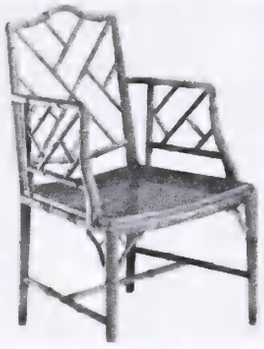
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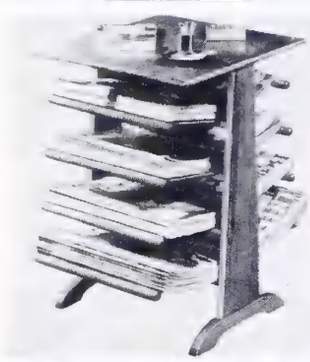
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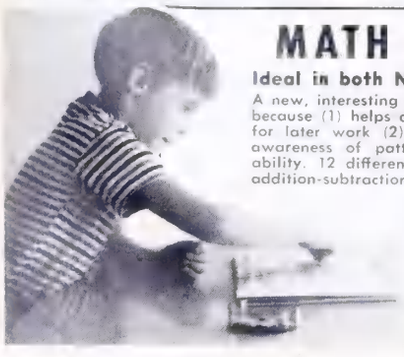


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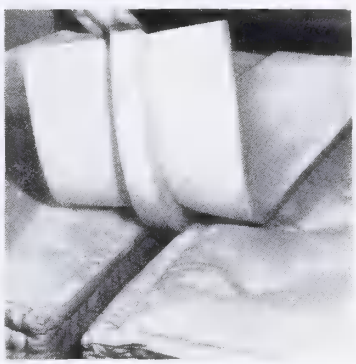
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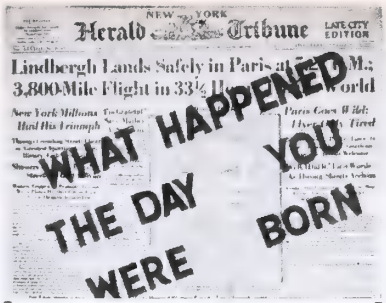


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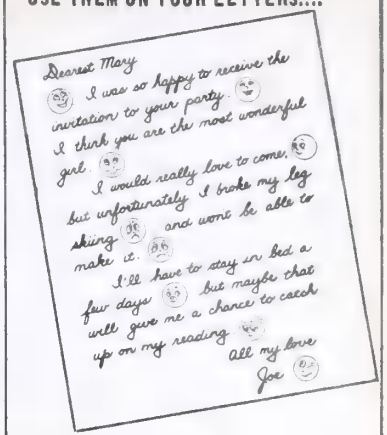
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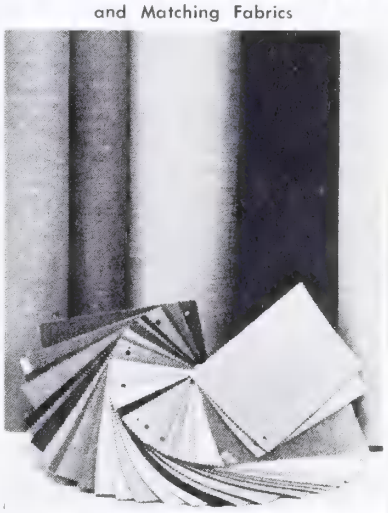
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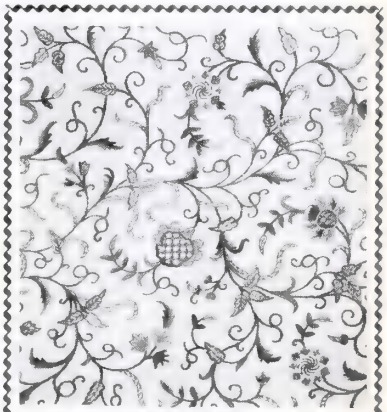
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in amazing new high speed burner

Unbelievable! Fill drum with trash, leaves, hedge clippings — even garbage! Light top with a match. Put on lid. Hook up Air Jet and flick the switch. Presto! Drum is transformed into a powerful incinerator. Eats up waste like cotton candy. In 15 minutes it's ready for another load.

High speed air stream from Air Jet fans the fire to white heat. Cuts air pollution 60% . . . TRASH-AWAY's cart suspends drum above ground, rolls away when burning's done. No scarred earth. No backyard eyesore . . . Simple to operate. Just plug it in like a vacuum cleaner . . . Write for "TRASH-AWAY brochure" and **FREE TRIAL OFFER.**



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If I hadn't been nagged into getting a checkup, I'd be kicking up daisies.

The toughest fight I ever had didn't happen on any big, wide screen. It happened in real life.

I was just finishing my 99th picture. My 99th ridin', jumpin', fightin' picture. Never felt better in my life.

I told the family when I'm through here, I'm going out on my boat. Sure, they said, just as soon as you've had your medical checkup. I said nonsense, I had one eight months ago. They said it was more like eighteen.

So I said okay, okay, and then the X-rays showed a spot on my lungs. It was cancer. If I'd waited a few more weeks, I'd be dead.

The first couple of months after surgery, it hurt like hell to get on my horse. Since then I've been good as new. If you caught "True Grit" or "Chisum" you've seen for yourself.

So, friend, I know what I'm talking about when I tell you, get a checkup. Talk someone you like into getting a checkup. Nag someone you love into getting a checkup.

And when the lady from the American Cancer Society rings your doorbell, dig deep in your pocket. They're working to rid this world of cancer once and for all.

American Cancer Society
We want to wipe out cancer in your lifetime.®

OKLETS TO GUIDE UR WINDOW PLANNING

ooklets listed below can ou more ideas for solving vindow problems. Order ne addresses given, enclos- ir return address and pay- s indicated.

v to Make Your Windows ul," $1; Dept. HB 471, the Co., Sturgis, Mich. 49091. eautifully illustrated 120- ook is a complete guide to and curtain window nts, with information on nd custom hardware.

First Official Window ing Guide," $1; Dept. HB raber Co., Graber Plaza, ton, Wis. 53562. An au- on decorative window nts. Marie Graber includes 116-page book suggestions rtains and draperies for oom, with instructions for fabric window coverings.

c to Make Window Deco- Easy," 50 cents; Dept. HB he Stanley Works, New , Conn. 06050. This 36- color book discusses the ays curtains and draperies d personality to a room, o's and Don't's for choos- rics.

man's Was Here," free; HB 471. Advertising Norman's of Salisbury, P.O. 799, Salisbury, N.C. A guide to custom window nts, the booklet empha- leas for bedrooms with co- ed curtains, bedspreads allcoverings.

Art of Decorating," $2; HB 471, Nettle Creek In- s, Peacock Road, Rich- Md. 47374. This color port- xplains how to coordinate color and furnishings to vindows a custom look.

al Look Coordinates," 25 Dept. HB 471, Ronnie ies, 145 Broad Ave., Fair- N.J. 07022. A catalog of nade curtains, draperies, and shades, many with ng bedspreads and wall- , this book has guides for ring when ordering by mail.

rt With a Sheet," free; HB 471, Burlington Indus- P.O. Box 262, Brooklyn, 11223. This 12-page bro- tells how to make curtains, ttticoats, tablecloths and ac- es from printed sheets.

ndow Magic," 25 cents; HB 471, Levolor Lorentzen 20 Monroe St., Hoboken, 7030. A colorful look at and blinds, this 24-page t has ideas for imaginative ws in rooms of any style.

e Elegant World of Win- hades," 50 cents; Dept. HB 471, Breneman Inc., 1133 Sycamore St., Cincinnati, Ohio 45210. Dramatic ways with shades and blinds are shown in a variety of room settings, with tips on trimmings and on caring for your hard-surface window coverings.

"*The Decorative Window Shade*" and "*Window Shade Handbook*," 25 cents each; Dept. HB 471, Window Shade Manufacturers Assn., 230 Park Ave., New York, N.Y. 10017. Both basic guides to decorating with window shades, the first booklet emphasizes the many ways to use shades and the second concentrates on installation and care techniques.

"*Smart Window Planning*," free; Dept. HB 471, Andersen Corp., Bayport, Minn. 55003. Full-color folders give information on the modern ways windows and sliding glass doors can be used in any home.

"*New Ideas With Wood Windows*," free; Dept. HB 471, Rolscreen Co., 100 Main St., Pella, Iowa 50219. This idea packet shows wood windows, sliding glass doors and folding screens in traditional and modern settings.

"*PPG Open House USA*," 25 cents; Booklet HB 471, PPG Industries, Glass Advertising Dept., One Gateway Center, Pittsburgh, Pa. 15222. This 56-page color booklet offers an armchair tour of model homes throughout America with tips on decorating around any window style.

Conso Do-it-Yourself Series, 25 cents a set; Dept. HB 471, Conso Products Co., Box 325, New York, N.Y. 10010. This set of nine brochures includes step-by-step instructions for making pinch-pleated and triple-pleated draperies, shirred curtains, Austrian and Roman shades and fabric cornices, and for using French tassels and tiebacks, self-adhesive velvet trimming and aerosol rain/stain repeller for fabrics. (For single copies of individual brochures, send a stamped self-addressed envelope and indicate which brochure you want.)

Specific items sketched in our Decorating Scrapbook include: *Page 100*, braid trim, Conso Products. *Page 103*, top, brass rod and rings, Stanley Drapery Hardware; bottom, shade-cloth vertical blinds, Thru-Vu Vertical Blind Corp., 615 Fenimore Rd., Mamaroneck, N.Y. 10543 (available in do-it-yourself kits). *Page 104*, curved ceiling track, Kirsch. *Page 105*, top, Riviera Blinds, Levolor Lorentzen. *Page 106*, center, Bali Blinds, Breneman Inc. *Page 108*, shades, Joanna Western. ■



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By Elvin McDonald

GARDENER'S NOTEBOOK

If you have a garden spot that is partly sunny to shady, and where the soil is moist and humusy, Rodney Brown at Wayside Gardens, Mentor, Ohio, recommends two hardy perennials for an outstanding summer performance: hosta and astilbe. Now is planting time.

Although hostas are grown primarily for clumps of bold foliage, they also give flowers in late summer and fall. Royal Standard is an outstanding example, with handsome leaves and fragrant, pure white flowers.

Astilbes produce plumes of flowers, varying from white through all shades of pink, to darkest red. They are excellent for damp situations, especially for planting alongside a garden pool or pond. Bridal Veil (white) and Rosy Veil (rosy-red) are two of the best varieties.

African violet bouquets

American growers are unquestionably the world's leaders in breeding African violets, but the current newsmakers are from German hybridizer Herman Holtkamp, who calls his series "Rhapsodie." Colors range from blue-and-white bicolors, through violet and blue to glowing pink and plum. A well-grown plant is literally a bouquet of bloom, surrounded by a neat collar of foliage. In this country the Rhapsodie varieties are available from the George W. Park Seed Co., Inc., Greenwood, S.C. 29646.

Also of note is Helen Van Pelt Wilson's classic *African-Violet Book* (Hawthorn Books, Inc., New York, 1970; $7.95), a completely revised edition that includes all the best from earlier versions, plus new varieties and techniques. Of special worth is the up-dated material on growing under fluorescent light and pest and disease control.

Cutting down lawn upkeep

Feeding a lawn once a year is a pleasure. After that, it's work. Vigoro has the answer this fall in a new once-a-year lawn fertilizer, called "Once." Feeding happens day by day as hydrolysis erodes the granules of IBDU (short for isobutylidene diurea). Release rate is determined by the particle size and has nothing to do with soil bacteria or soil temperature.

"Once" is a blending of IBDU particles of varying sizes, embedded in a relatively soluble matrix of chemical nutrients. Normal soil moisture needed for grass growth is sufficient to erode the IBDU particles and start the feeding process. It is nonburning, even at six times the normal rate, has an N-P-K ratio of 24-4-8 and has been tested at Purdue and U.C.L.A.

School for gardeners

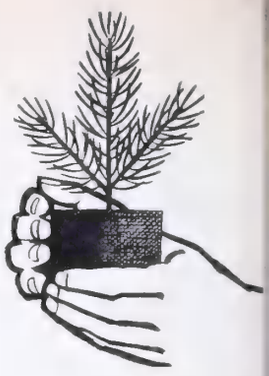
With the urgent need we have for young professional gardeners, it is encouraging to learn that the New York State Department of Education has approved the two-year course in horticulture now being offered by the New York Botanical Garden. Instruction covers botany, gardening, tree and shrub cultivation, plant propagation, park design and construction and business procedures. For more information, contact Dennis A. Brown, Director of Horticulture, New York Botanical Garden, Bronx, N.Y.

A gardener's potpourri

. . . If your tomatoes have ever been attacked by verticillium and fusarium wilts, or root-knot nematodes in the soil, try two varieties new this year: Beefeater and Better Boy. Both are resistant to all three pests. Beefeater is a huge tomato, in the two-pound range, with a rich, red, meaty interior. Better Boy is a vigorous, large-fruited variety, extremely meaty with an excellent red color. Seeds and plants are available now, wherever bedding plants are sold.

. . . Looking for a completely safe, organic way of controlling aphids and white flies on house plants? Try boiling two cloves of garlic in two cups of water; allow to cool. Then place solution in a clean window-cleaner atomizer, and use as a spray. Repeat at five-day intervals until the pests are gone.

. . . As azaleas reach peak bloom across the country, inevitably the flower-spot disease will appear, especially when the season turns unseasonably warm in combination with abundant rainfall. At first the petals are spotted as if boiling water had been sprinkled on them, then the whole flower collapses. If you discover the disease, spray with zineb, prepared as directed on the container. Repeat spraying two or three times a week during flowering season. ■



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chairs, STENDIG. Perspex cubes designed by Angela Wolfer, LUCIDITY. Ash trays and cigarette box, ALBRIZZI DESIGNS. Lucite chess set, ISOBEL WORSLEY. Table settings, BONNIERS, 605 Madison Ave., N.Y.C. Sculpture by Ed Walsh, ENVIRONMENT GALLERY, 205 E. 60th St., N.Y.C. 10022.

Dining room by Gilman and Brown, Inc.:
Mirror, LIMITED EDITIONS, 253 E. 72nd St., N.Y.C. Sideboard, ARMANDOS AMMIRABILE ANTIQUES, 571 Second Ave., N.Y.C. Fan back chairs and chandelier from WALTERS WICKER WONDERLAND, 991 Second Ave., N.Y.C. Bamboo side chairs, ROME ART SHOP. Table and swan, GILMAN & BROWN INC. All crystal, silver and accessories on dining table from TIFFANY & CO. 727 Fifth Ave., N.Y.C. Zebra rug, HUNTING WORLD INC., 16 E. 53rd St., N.Y.C. Plants and holders, TERRESTRIS, 767 Fifth Ave., N.Y.C.

Pages 84-87

Japanese teahouse:
Chairs, bench, straw chair by THE MCGUIRE CO., wall panels, all covered in Naugahyde, UNIROYAL. Vase, sculptures, and round box, CHARLES GRACIE CO., 979 Third Ave., N.Y.C. 10022. Painted chrome sculpture "Grenadier" by Gerald Laing, and tapestry by Gloria F. Ross after Helen Frankenthaler, RICHARD FEIGEN GALLERY.

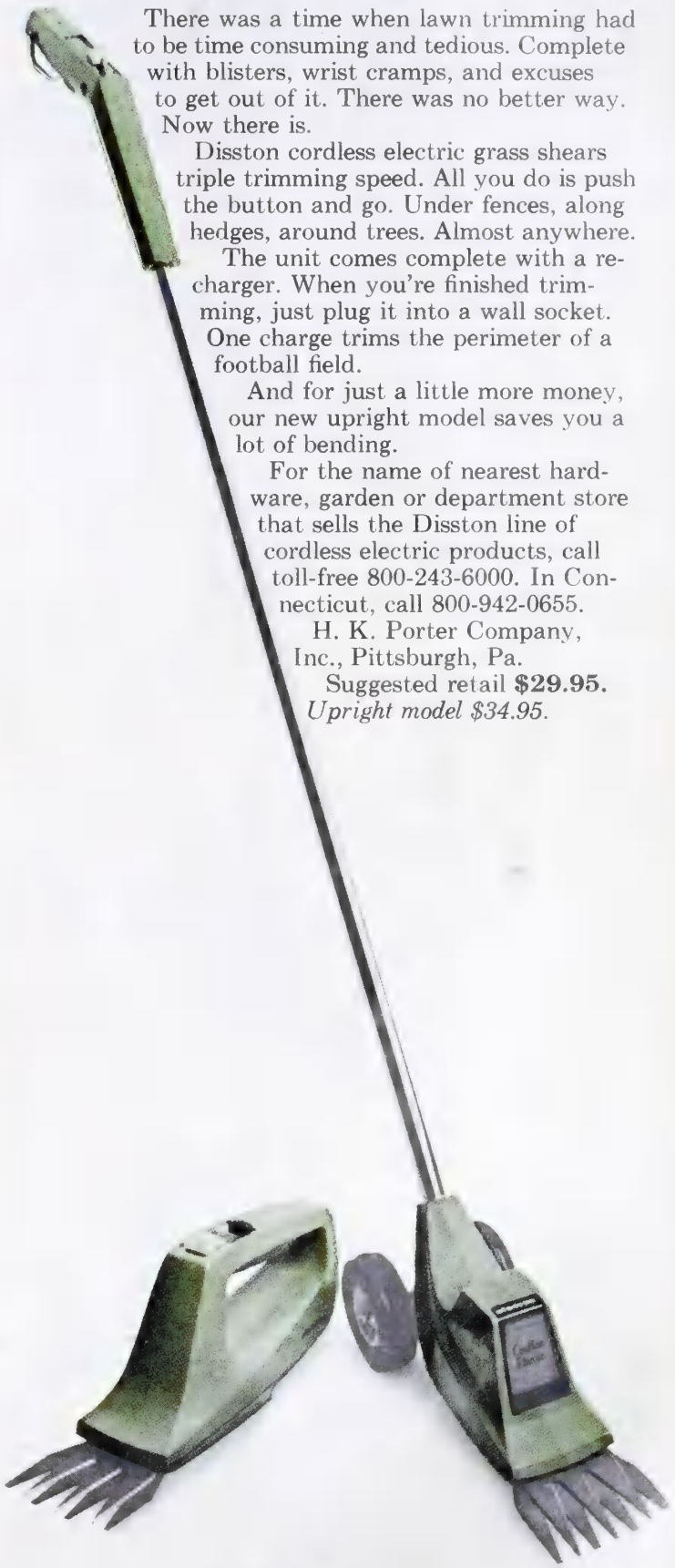
Man's spa:
Recliner, LA-Z-BOY; counter top and facing, Sunflower Decor sauna cushions, walls, all covered in Naugahyde, UNIROYAL. Bathtub and plumbing fixtures, AMERICAN STANDARD. Sauna equipment, VIKING SAUNA. "Entree" indoor-outdoor carpeting, LEES CARPETS. Portable TV, PANASONIC. Sun-heat lamp, BATTLE CREEK EQUIPMENT CO. Vase, JOHN ROSSELLI FURNITURE, 255 E. 72nd St., N.Y.C. 10021. Wall graphic by Jack Youngerman, RICHARD FEIGEN GRAPHICS, 1045 Madison Ave., N.Y.C.

Beach retreat:
"Infinity" Hide-a-Bed sofa, SIMMONS; Plexiglas chairs, SELIG; side chairs, MOREDDI, available through LUTEN-CLAREY-STERN; walls, wall numeral, all covered in Naugahyde, UNIROYAL. Occasional tables and lamps, MOREDDI. Chess set, and plexicolumns with shells inside, LUTEN-CLAREY-STERN. Carpet, LEES CARPETS. Area rug, ERNEST TREGANOWAN INC., 306 E. 61st St., N.Y.C. 10022. Pillows, LE TOURNEAU, 1226 Second Ave., N.Y.C.

Flexible pad:
Chairs and sectional sofa from the Kroehler Avant Series, KROEHLER, and walls, all covered in Naugahyde, UNIROYAL. "Opening Night" carpet, LEES CARPETS. Steel painting, pillows and brass cigarette table, LUTEN-CLAREY-STERN.

Mini-gym:
Chair and ottoman, HERMAN MILLER FURNITURE; vertical wall blinds and inlaid panels; padded floor; all covered in Naugahyde, UNIROYAL. Exercise equipment, VITA MASTER CORP. Heat lamp, BATTLE CREEK EQUIPMENT CO. "Sentinel" carpet, LEES CARPETS. (Continued on page 180)

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Tree house:
Chair and ottoman, THAYER-COGGIN; walls and shades, all covered in Naugahyde, UNIROYAL. "Topside" carpet and "Dorian" area rug, LEES CARPETS. Lighting, GEORGE KOVACS LIGHTING INC. TV and hi-fi equipment, PANASONIC. Painted Masonite "Catherine" sculpture by Derrick Woodham, at Richard Feigen Gallery, 141 Green St., N.Y.C.

Pages 94-95

Living room by Robert Scana:
All furniture, W & J SLOANE INC. "Tulips on Orange" on sofa, bench and at windows, MARG OWEN. Table cover and fabric on outside of bergère, BRUNSCHWIG & FILS. Linen velvet fabric on modern chair, and fabric on lounge chair, KENT BRAGALINE. Fabric on inside of bergère, BERGAMO. Pillow fabric, CLARENCE HOUSE.

Dining room by Robert Scana:
Table and rug, W & J SLOANE INC., Fifth Ave. and 38th St., N.Y.C. Chairs, BIELECKY BROTHERS FURNITURE. Vinyl-coated fabric on chair seat, CLARENCE HOUSE. Fabric on loveseat, KENT BRAGALINE. Draperies, BOUSSAC OF FRANCE. Wallpaper, WOODSON PAPERS. Bamboo shades, SUNDIAL SHADE AND GLASS CORP.

Pages 96-97

Construction:
Modular units manufactured by HERCOFORM INC. All carpeting and upholstery fabrics are 100% Herculon olefin fiber, HERCULES INC. Sofa and occasional chair, KROEHLER; fabric, WAVERLY FABRICS. Shag carpeting, BIGELOW-SANFORD. Plexiglas cubes, TYNDALE. Bunk beds, desk, and cabinets, DIRECTIONAL.

For more information on "Middle Earth" write Hercoform, Inc., 910 Market Street, Wilmington, Del. 19899, or visit their model condominiums in Sugarbush, Vt.

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Window seating area by Winkler and Patino:
"Daffodily" wallpaper and fabric designed by Cecil Beaton, and also Green Chevron Tweed on armchair, CONNAISSANCE FABRICS INC. Area rug designed by Cecil Beaton, HARMONY CARPET. Green suede mirror, KARL SPRINGER, LTD. Parsons table, ALBURKHARDT CUSTOM SHADE CO. Chippendale armchair, and green stools, LEWIS MITTMAN INC. Lamps, TYNDALE INC. OF NEW YORK. Table, STATUS STEEL INC. Butterfly shadow box designed by Angela Wolfer available at LUCIDITY, 959 Second Ave., N.Y.C. 10022.

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Construction and equipment:
Frame lumber, WEYERHAEUSER. Interior walls and cedar siding in living room, U.S. GYPSUM. Stucco walls, PORTLAND CEMENT ASS'N. Skylights, FISHER SKYLIGHT CO. Stains, bleaching oil used on porch, deck, SAMUEL CABOT. Air conditioning, CARRIER AIR CONDITIONING CO. Electric heating system, NICOLET IND. Quarry [illegible] floors, SUMMITVILLE TILE CO. "Pe[illegible] sliding doors and casement windo[illegible] ROLSCREEN.

Living room:
Chairs and couch all from GE[illegible] JENSEN, 601 Madison Ave., N.[illegible] Peacock chair fabric, ISABEL SC[illegible] FABRICS. Couch, curtain fabric [illegible] fabric on side chairs, BORIS KI[illegible] FABRICS. "Electrac" curtain tr[illegible] KIRSCH CO. Plastic light cube [illegible] tables, available at BLOOMINGDA[illegible] Lexington Ave. at 59th St., N.[illegible] Small Navajo area rug, AMERI[illegible] INDIAN ARTS CENTER, 1051 T[illegible] Ave., N.Y.C. Big golden Bokhara [illegible] from Afghanistan.

Dining room:
"Corbusier" bentwood chairs, S[illegible] DIG. Wicker table, TROPI-CAL. "[illegible] dem" sterling flatware, REED [illegible] BARTON. Bowl with fruit, SEABON[illegible] E. 54th St., N.Y.C. Tin bu[illegible] plates, ceramic bowls and a[illegible] table glasses, all Mexican.

Bedrooms:
Marimekko bedspreads, Th[illegible] chairs, and Irish flat weave area [illegible] in owner's bedroom, DESIGN RESEA[illegible] 53 E. 57th St., N.Y.C. Wicker c[illegible] and chairs, TROPI-CAL. Ceiling [illegible] fixtures, LIGHTOLIER. Wall light [illegible] tures, LUXO LAMP CORP. Curtain[illegible] guest bedrooms, GREEFF FABRICS. [illegible] tain fabric in owner's bedr[illegible] COHAMA DIV., COHN-HALL-MARX [illegible] Rya area rug, available at BL[illegible] INGDALE'S. Rocking chairs, anti[illegible] Plastic drawers in guestrooms, [illegible] LINE.

Guest bath:
Bathtub and recessed lavabo[illegible] AMERICAN STANDARD. Faucets, [illegible] VERINE TUBE CO. Grab bar [illegible] brackets holding glass shelf [illegible] rods, HALL-MACK. Mirrors, cus[illegible] made. Phone-style shower and [illegible] ume controls, EUROTHERM VAL[illegible] "Micarta" plastic laminate cou[illegible] top, U.S. PLYWOOD. Italian C[illegible] tiles behind tub, ELON INC. W[illegible] lacquered hanging metal light [illegible] tures, GEORG JENSEN. Exhaust [illegible] NUTONE.

Kitchen:
Gas range, WHIRLPOOL CORP. Ele[illegible] under-counter self-cleaning [illegible] GENERAL ELECTRIC. Refrigera[illegible] freezer, WESTINGHOUSE. Stai[illegible] steel sink and fittings, ELKAY. [illegible] washer, KITCHENAID. Charcoal [illegible] components and smoke dome [illegible] MAJESTIC CO. INC. Exhaust [illegible] NUTONE. The custom-made oak [illegible] nets with Rohm & Haas Plexi[illegible] front panels have a clear glass [illegible] tom with bulb lighting beneath. L[illegible] nated maple countertops on e[illegible] side of stove and oak flooring [illegible] other counters. Round table [illegible] of antique butcher block and m[illegible] ed on casters, SHEPHERD CASTERS [illegible] Cane seat chairs, DESIGN RESE[illegible] INC. Under-cabinet bulb lighting [illegible] hanging infra-red warming li[illegible] SYLVANIA.

Screened porch:
Chairs and table, KNOLL INTE[illegible] TIONAL LTD. Pillows, DESIGN [illegible] SEARCH INC. ■

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Wax won't adhere to unique, new surface

Not only does Solarian not *need* waxing, it hates waxing as much as you do. Just as an egg won't stick to the new, coated fry pans, most waxes won't adhere to the Mirabond Wear Surface. More important, neither will spills or tracked-in dirt. Once over with a damp mop, and Solarian comes up gleaming!

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Even those ugly black heel marks are no problem. You'll have a lot fewer to begin with. And when one does turn up, you can wipe it right off the Mirabond surface.

About the only problem you will have with Solarian is choosing which of the smart patterns to put in your kitchen. In addition to Country Mill, the design shown here, Solarian comes in several other smart designs in a choice of bright, sunny colors.

Ask your Armstrong retailer to demonstrate Solarian's remarkable qualities and show you its sparkling designs. For more information direct from Armstrong, see the box at the bottom of the following right-hand page.

More new ideas from Armstrong



Fur

rom the "Allegro" Collection by Thomasville

Create a new Indoor World with the newes



New sure cure for the "Uglies"

Armstrong Suspended Ceilings: the beautiful cover-up

If you've got a basement ceiling with a bad case of exposed pipes, or a plaster ceiling that's cracked and peeling, or a plain, old-fashioned case of excess room height, then you should discover the beautiful cover-up —Armstrong Suspended Ceilings.

Armstrong Suspended Ceilings are the fast, economical, and attractive way to cover up anything and everything you don't want seen.

Installing one is easy. You just attach a wall molding around the room, hang the metal grid on wires from your present ceiling, and then drop the ceiling panels into place. That's about all there is to it. In fact, the whole job can be done in an average room over a weekend.

The cost? You'll be pleasantly surprised. You can do a 12′ x 14′ room, including the metal grid, for as little as $50.

Armstrong makes lots of different suspended-ceiling panels to do lots of different jobs. They're all washable. Some are vinyl coated to make cleaning easier in the kitchen. And most are acoustical, so they soak up noise in the playroom or den.

There's a wide range of surface textures to choose from. For example, the Fashiontone® panels shown above have the distinctive look of textured plaster. The metal grid comes in a choice of colors—black, white, gold, aluminum, and woodtone.

The brightest part of any suspended ceiling is an Armstrong lighting fixture. There are four different styles to choose from, all prewired and easy to install.

For more information about this versatile new ceiling system, see the box on the following page.



You can install these suspended ceilings over a weekend.



One of four differ fixture styles ava



Some of the many textures available in 2′ x 2′ or 2

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d living room is another example of furniture
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Solitaire is the newest addition to Armstrong's line of fine carpet. Shags, plushes, sculptured and patterned carpets in hundreds of colors.

In choosing an Armstrong carpet, you needn't worry about which brand or type of fiber is best. We've selected the best fiber for each carpet and labelled it "Armstrong Approved". So both fiber *and* carpet are backed by one familiar name—Armstrong.

To find out more about Solitaire, or any other Armstrong carpet, see the box below.



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MAY, 1971

House Beautiful

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A turn-of-the-century Long Island barn is transformed into a spirited weekend house and potential fulltime home. Other views begin on page 86. Photograph, Hans Namuth.

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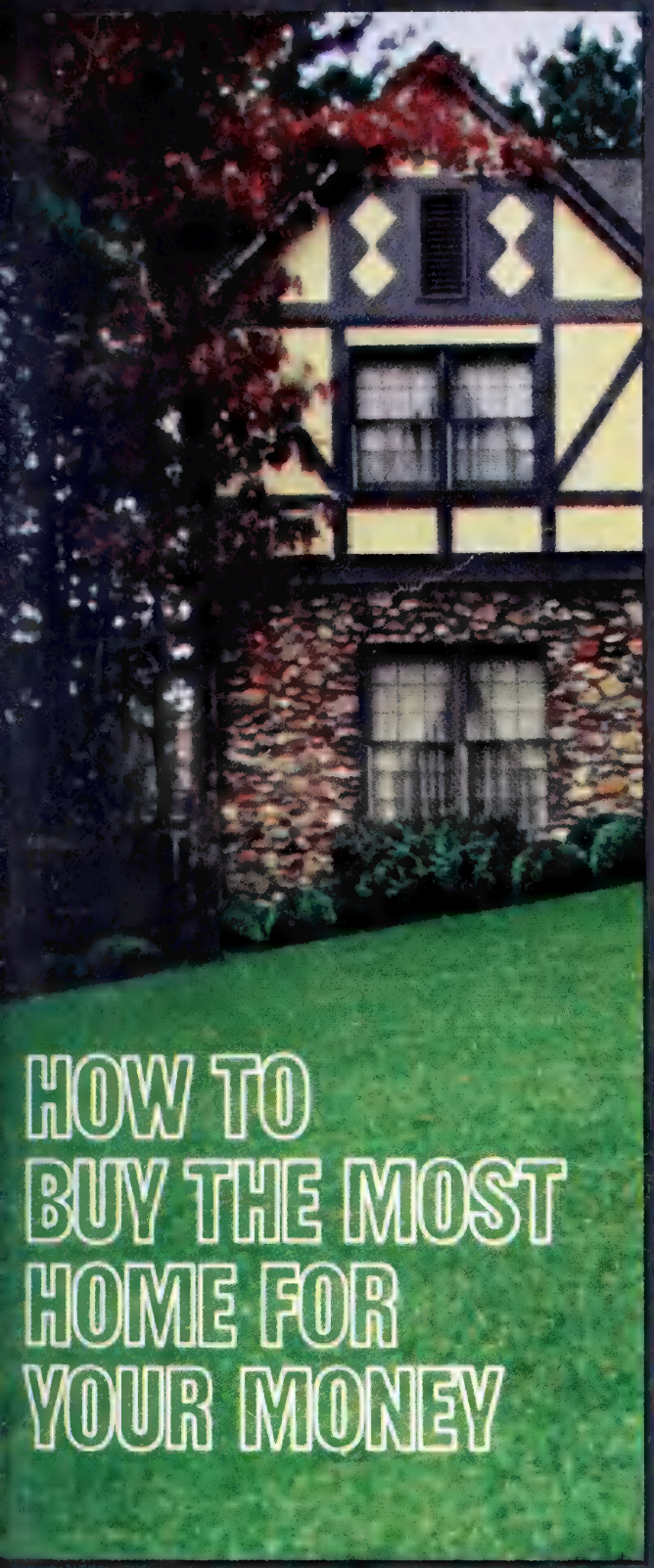
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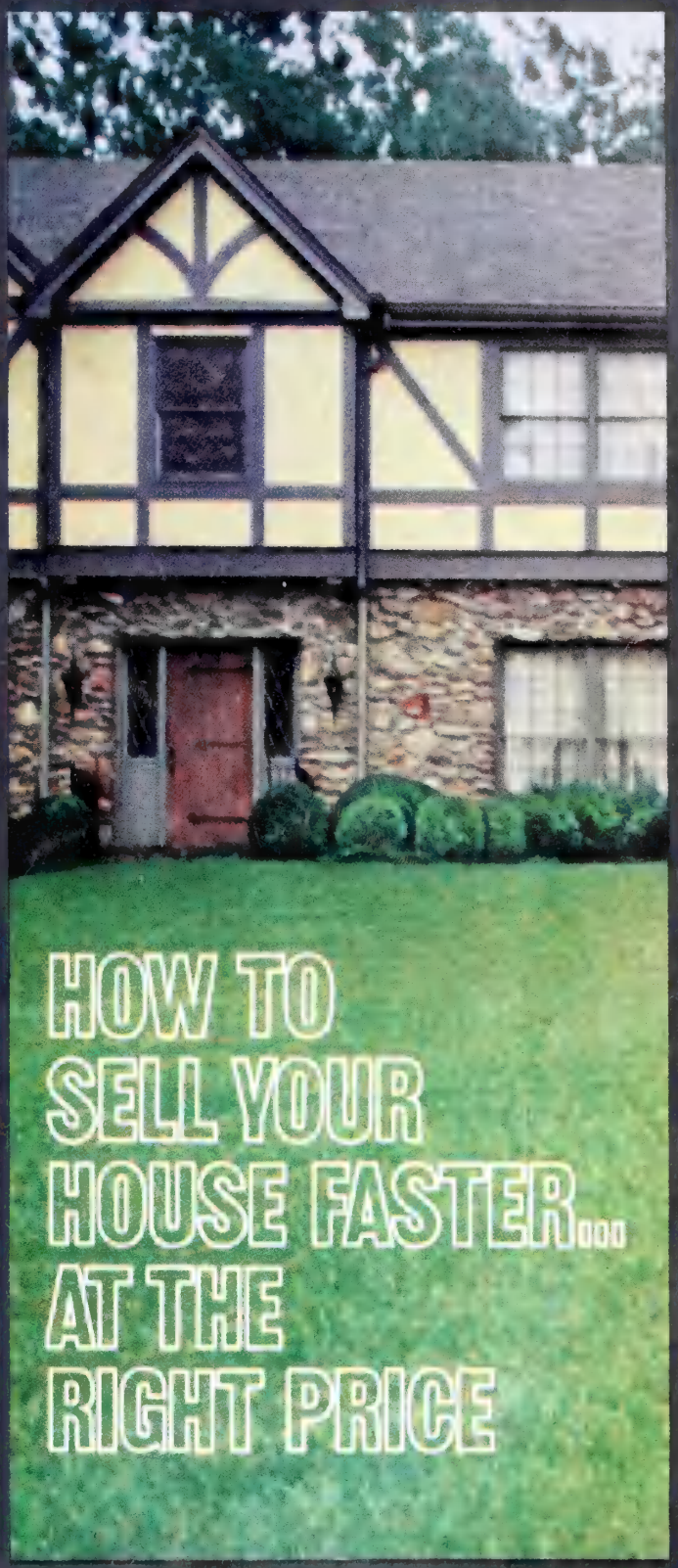
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What has made Gorham Sterling so special to women for over a century?

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And that's what makes a Gorham Original a true And what keeps it in fashion, generation after generatio To know more about why so many generations have cho Gorham, send for our free booklet. Write to The Gorham Company, P.O. Box 2823, Providence, Rhode Island 02



Selection of Gorham Sterling designs from left to right: Chantilly, Fairfax, Strasbourg, La Scala, Rose Tiara, Hispaña.

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th carry with them all that the phrase "a Gorham
" has come to mean over the past hundred and
rs.
rham China, like Gorham Sterling, offers beautiful
that are as different as the woman who will
hem. Simple to ornate, classic to up-to-the-minute.

Elegant, proudly crafted, translucent. Each a completely timeless fashion.

Gorham Crystal is hand blown, of course. In time-honored or decidedly new silhouettes. Sparkling clear or with hand-cut decoration. Some in a rainbow of accent colors to match or contrast with your own creative settings.

Gorham China and Crystal. To turn a table setting into table fashion.

Now you can fashion your Total Table with Gorham Originals. In Sterling, China and Crystal.



n left to right: Gorham Crystal in Renoir, Tivoli, Midnight Mist, Accent Brown, Cavalier. Gorham Fine China in Bridal Bouquet, Black-Platinum Contessa, Thea, Lorenzo de'Medici Cobalt, Chinoiserie.

Buying the right dishwasher is the beginnin of a beautiful friendship.



Think of a KitchenAid dishwasher as a good friend.
It will wash and dry the dishes for you every day of the week. Sometimes two and three times a day.
It will stand up under hard use with few or no repairs because that's the way it's built.
It's built better so it'll last a long time. How long we can't promise. But we do know some of our original models are still in use after 20 years.

It will even soak your pots and pans automatica if it's a KitchenAid Superba, Imperial, or Royal dishwa

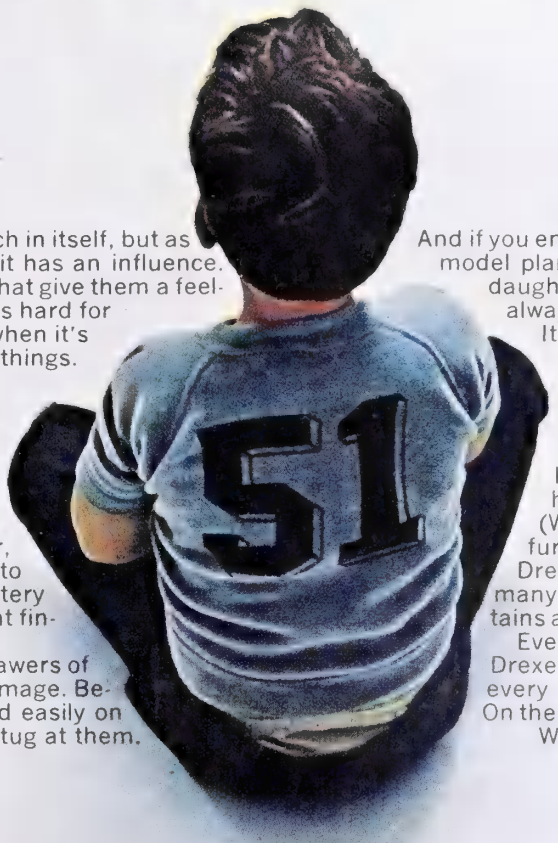
If that's the kind of friend you'd like to have, see your KitchenAid dealer. He's in the Yellow Pages.
Or write KitchenAid Dishwashers, Dept. 1DB-5, The Hobart Manufacturing Company, Troy, Ohio 45373.

KitchenAid
Dishwashers and Disposers
Hot-water Dispensers



What can a kid learn from a credenza?

credenza doesn't teach a child much in itself, but as
of a warm, well-furnished home, it has an influence.
ildren benefit from surroundings that give them a feel-
of warmth and permanence. But it's hard for
me to convey that kind of feeling when it's
ished defensively, with temporary things.
stead of waiting for the kids to grow
why not have the kind of home you
y want right now. So the kids can
something out of it, too.
th Drexel furniture you can do
that.
u can have the kind of sofa and
rs your friends will ooh and ahh over,
not be afraid to let your children onto
n. Because all of Drexel's upholstery
ics are treated with a stain-repellent fin-
At no extra cost.
u can let your children open the drawers of
Drexel furniture without fear of damage. Be-
se the drawers travel smoothly and easily on
bearing glides. You never have to tug at them.



And if you entertain a lot, or your husband likes to build model planes on the coffee table, or your teenage daughter has just discovered nail polish, there's always the Drexelguard finish.

It's a remarkable finish because you can't even see it (you'll have to ask the salesman to point out which of the Drexel furniture pieces have it).

All you'll see is the richly grained wood surface. But spill something destructive on it, like nail polish remover, and nothing will happen to either the finish or the wood. (We don't suggest trying this with any other furniture.)

Drexel makes furniture collections in a great many different styles. And each collection contains a large number of individual pieces.

Every piece of Drexel furniture carries the Drexel name. You'll find it in the upper drawer of every cabinet. On the underside of every table. On the deck of every upholstered piece.

When you're proud of your work you sign it.

Signed Furniture





For a set of booklets on Drexel styles, send $1.00 to Drexel furniture, Dept. HB5-71, Drexel, N.C. 28619.
For the name of the Drexel dealer near you, call free 800-243-6000. Conn. call 800-942-0655.

BRAIDWATER IRISH LINEN • SENECA CRYSTAL POPPYTRAIL DINNERWARE • SUPREME CUTLERY

Country traditional is news (the prices are approx): Poppytrail's Spring-inspired Sculptured Daisy by Mellox (5-pc. placesetting $14). That's Supreme Cutlery's Liberty Belle with pistol-grip knife handles (50-pc set $33). The glass, called Artistry, is from America's foremost glassworks for handblown crystal — Seneca (Goblet $5.25). The setting is completed with soil-release permanent press, pure Irish table linen from Braidwater, of course (52 x 52 $7). Write for nearest retailer. TABLETOP Pan Am Bldg., 200 Park Ave., Suite 303E, N.Y., N.Y. 10017.





Finish acts like a chemical brush. Now you don't have to wash your dishes before your dishwasher does.



Now there's no need to prewash dishes. Because Finish does it all. Right in your dishwasher. Spotlessly. Even in hard water.

It's our extra-active chemical loosening agent that acts like a brush. A chemical brush that scrubs away stubborn food.

You get all this. And a pretty, new box too.

Get Finish. It's the one that makes sure a woman's place isn't always in the kitchen.



THE BEGINNING OF A BEAUTIFUL WOOD STORY



UNITED

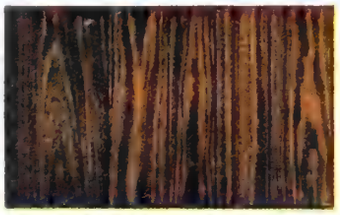
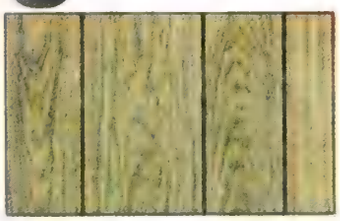
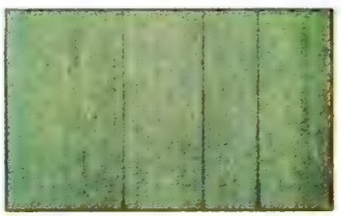
ARRIVAL—UNITED'S NEW CONTEMPORARY DESIGN. FOR A REPRESENTATION OF BROCHURES SEND 25¢ TO UNITED FURNITURE, DEPT. HB-5, LEXINGTON, NORTH CAROLINA, A DIVISION OF BURLINGTON INDUSTRIES. DESIGNED BY JOSEPH GIORDANO



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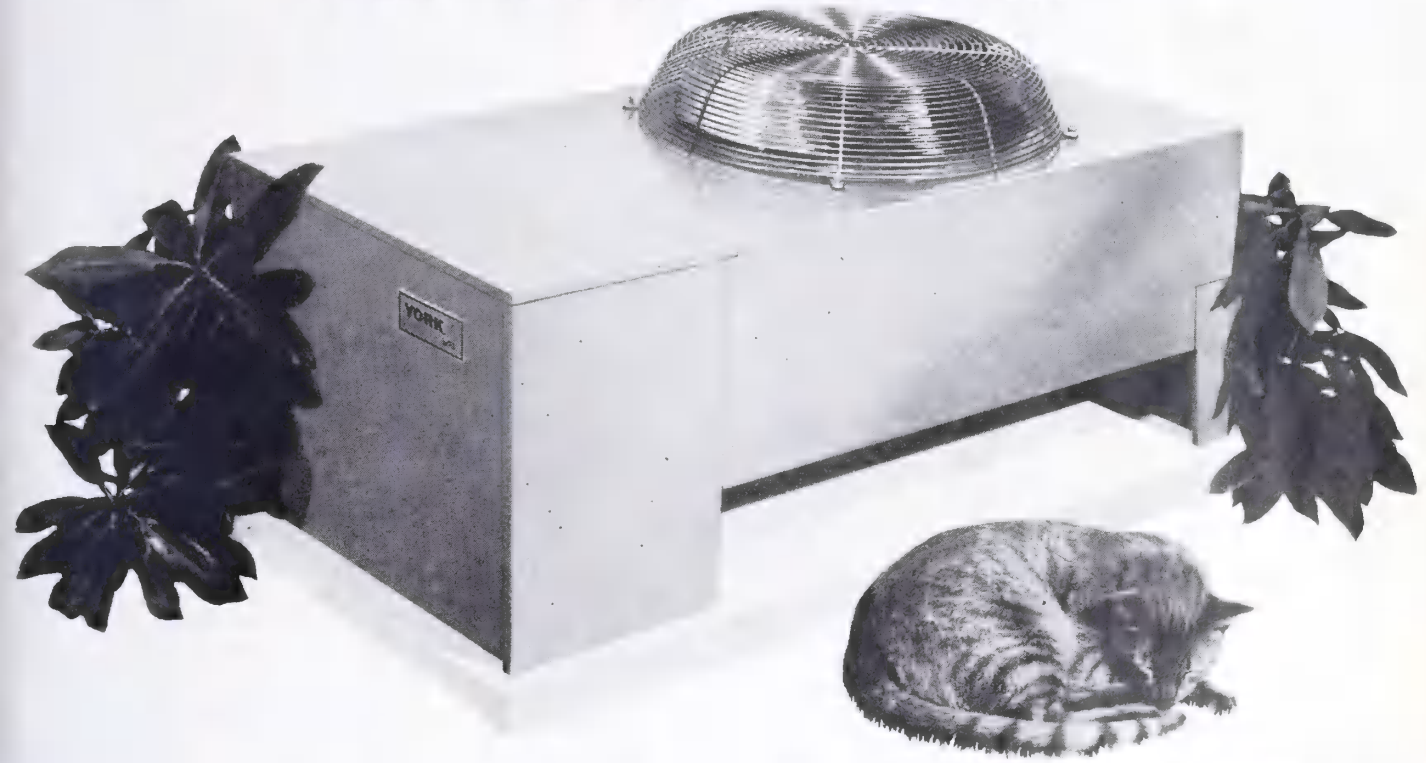
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And when the president's daughter wanted crystal, she chose Waterford. Each piece of Aynsley English Bone China is a work of art, made by hand, with heart, as is each piece of Waterford Crystal. The two go together like bride and groom.

Aynsley China is as pure and white as man can make, to contrast with the decorative gold metals and enamel colours. The Pembroke, shown above, is an Aynsley pattern created in the 18th century. It is reproduced in raised enamels, extraordinarily rich in colour and texture, and exudes a great sense of history. $32.50, the five-piece place setting. Other patterns range from $20. to $300.

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For free brochures on how to wine and dine in beauty, write to Waterford & Aynsley, 225 Fifth Avenue, New York 10010.

Editors: **SETON LINDSAY**
SUE NIRENBERG

An ode to the romance —and the reality— of marriage

a silver-anniversary salute to the brides of 1946

Survivors, celebrate! If you are one of the 2,300,000 brides of 1946 who ... weathered 25 years of shock—and pl... sure—in marriage, rejoice! A 25th a... versary is, after all, a magnifice... achievement. A triumph, if you will, o... the vicissitudes of life. Adjustme... Children. Appliance breakdowns. N... vous breakdowns. Changing behavior a... hemlines. The seven-year itch. Mid... aged panic. Reality! Oh, the burdenso... facing of it. In 1946, marriage was, a... most, an unquestioned institution. W... had there been such a time for hop... But though the war was over, *the* shortages lasted. There were no new re... frigerators, stoves, cookware, china o... silver. No new cars for the honeymo... no new model cottage to inspect. ... most brides of '46 started out *without*

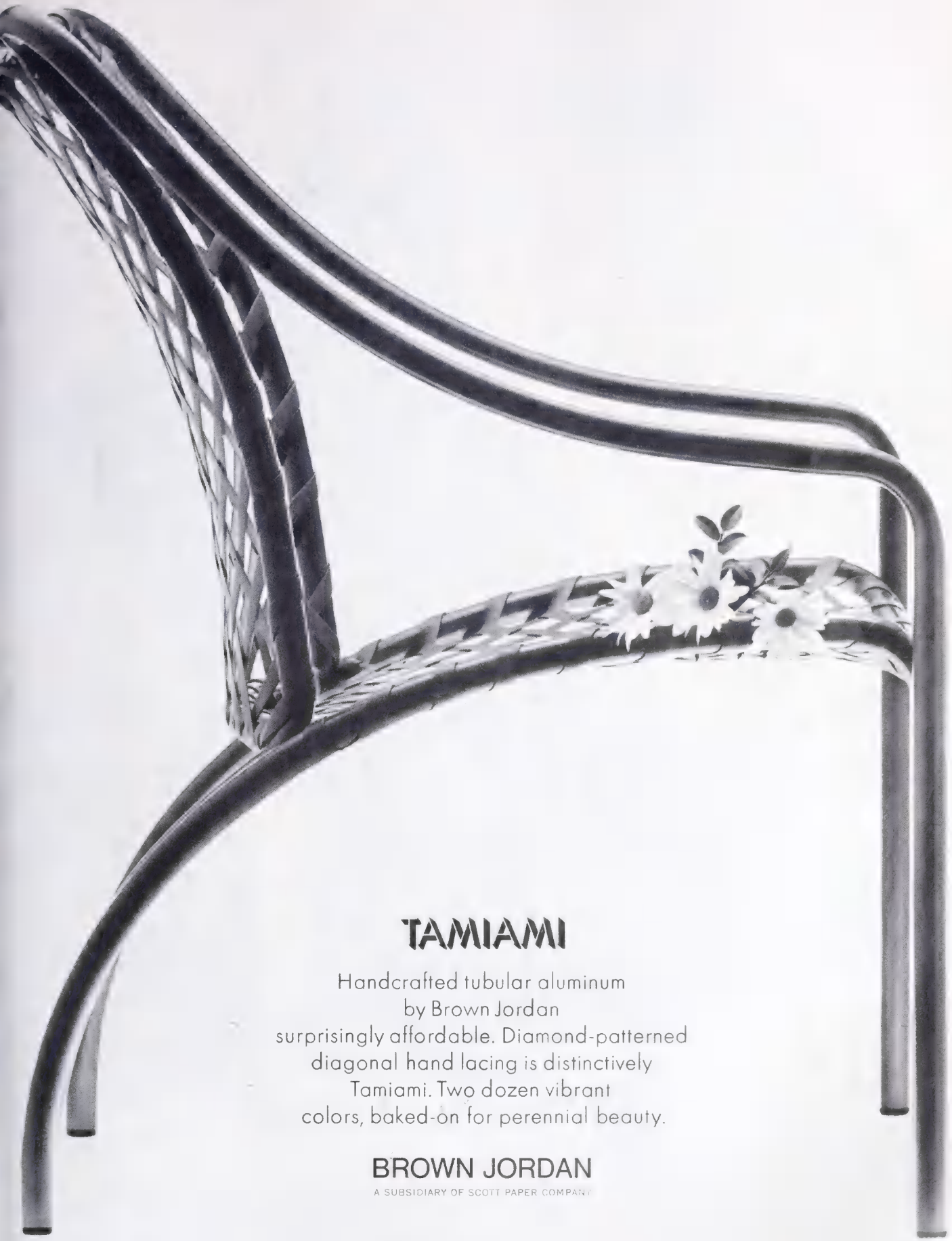
'Labor with what zeal we will,
Something still
remains undone
—Longfellow

When the amenities arrived, so did the children. Things beca... available, but did you buy dream things? No, you ran that hose —ah, the labor; ah, the zeal. Nursery schools. Car pools. P.A. Pediatricians. Braces. Piano lessons. Dancing lessons. Camps. ... now! The 25th anniversary is a good excuse—if excuse is nec... sary—to splurge on a major gift. A cruise to the Greek islands. A London Theatre trip. A self-cleaning oven. A remodeled bathroom. Landscape. Air-condition your house. Buy another house. Insta... a swimming pool. Do something to make life more comfortable, more attractive, happier. The children are on their way—some to homes of their own with marriage; some to homes of their ... without marriage. The time has come to reap your rewards.

'where in the world did the children ... vanish?'
—Phyllis McGinley

Never mind. Whether the children have all flown or whether a few linger, *you* have arrived at your 25th wedding anniversary. Bravo. Because it's a curious combination of achievement and sentiment, we have—with respect—assembled an anniversary section of gifts. Silver (like everything else) has changed with the times and because of the times. Its possibilities range from potential heirlooms to whimsical chopsticks. Do your pots and pans and small appliances need updating? Do your spirits need uplifting? Whether your house is in need (or you are yourself), we've got all the answers, we feel, in our tribute to love and stamina. We've investigated seriously the marketplace and its offerings and explored (not so seriously) the details of romance and reality. If ever there was a time to cope with both, it's now. Enjoy!

[Continued



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colors, baked-on for perennial beauty.

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You'll find Brown Jordan fine aluminum furniture at leading stores and through interior designers. For a full-color brochure and your nearest dealers, write Brown Jordan, El Monte, Calif. [illegible]

Duran will give you one for $3 just for looking at the other.

It should cost you $9.95, but you can have the fabulous go anywhere, do anything Pinto Poncho for $3, just for looking at some great furniture covered in Masland Duran.

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Duran is nice to touch. And sit on. It wipes clean, wears like iron. It can take a houseful of kids and parties and come out beautiful.

So get to your nearest Duran Cover Girl furniture store and look at Duran. And while you're there, send for your smashing Pinto Poncho for just $3.

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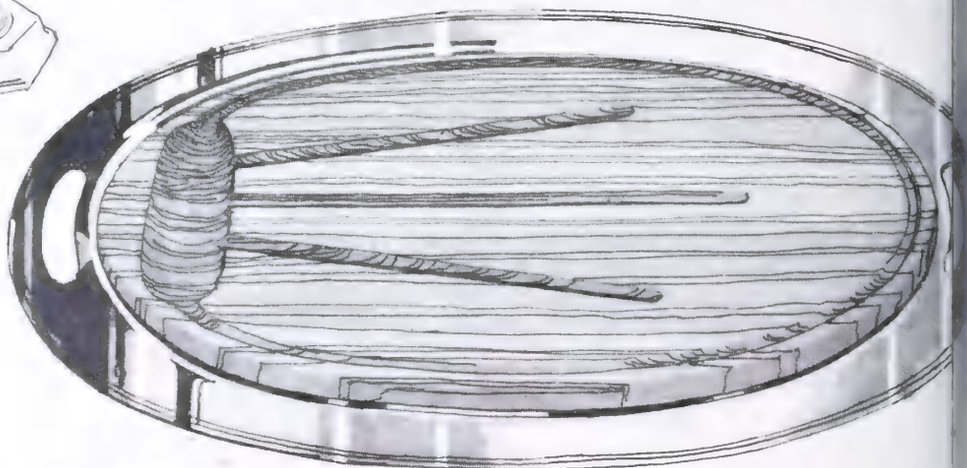
Remember—it's the silver anniversary

If you encountered Cervantes in ch
(and it's likely you were made
the classics), you might rem
that it was he who said, "Eve
was not born with a silver spoon in
mouth." Nor, we add, did ever
who yearned for a whole set
ling have—in 1946—even o
spoon to grace her table. Or bowl. Or tray. Or candlestic
thing. So even though Judith Viorst says realistically (ala
"dining by candlelight makes us squint," we say, squin
The gleam in your husband's eye may have dimmed a lo
ago, but we think it's not too far-fetched to try at least
gleam on the table. Even if romantic love (with its a
trappings of candlelight and soft music) seems a thing of the past, don't, for heaven's sake, give up all hope. It's the way of the world, as Byron knew: "Man's love is of man's life a thing apart/ 'Tis woman's whole existence." Keep it going. So if the music in the background is not Tommy Dorsey's
mental swing, but hard rock that makes you shudder, do
spair. Try again with silver and candlelight. No, not a
romance, but for *hospitality* and recognition after 25 yea
the best things in life are *not* free. No one knows how sil
came the symbol of the 25th anniversary, but I suspect
has something to do with the elusive nature of silver itse
mance. Tradition. Continuity. Character. Glowing despit
and tear. Like all of you who have wits
the traumas of the years. In this day of
outs and future shock, silver is still a
of stability. Stable, but not stubborn, b
it has made adjustments. It's still
mental, but it's useful too, and surp
adaptable. Silver, unlike the rest of us
finer with age. In this fast era of rebellio
and mobility, silver keeps up, and it's still one of the few
hold things at home wherever you go. It seems almost ind
tible, and what else—thing or person— can say that? The
silver have changed. *There are no rules.* No proper monogra
often no monogramming at all. No proper service. Silver i
fortable in the world. Like the true sophisticate, it fits any
Silver spans the ages. At the left, it reflects a 1700 Engl
sign by Thomas Ash in miniature silverplate tapersticks,

'The honeymoon is over . . candlel Makes us squint' –Judith Vi

'Love . . . 'Tis woman's whole existence' –Byron







somely proportioned for low, intimate candlelight that cou
even the stony heart of a man married 25 years. They stand
four inches high. By Webster Wilcox, $15 a pair. And silve
we say?—is useful. A glorious Colonial silverplate oval tray
after-dinner coffee. The addition of an oak plank with a w
tree carved in it makes it a meat platter as well. The well
tray is 22½ by 17¾ inches, and the plank fits in snugly. Th
$65; plank, $6.50. By Gorham. And there's a silver someth
men, too: an eight-ounce, gold-lined roly-poly tumbler. Get
the master of the house or 12. Sheridan silverplate, $4

ILLUSTRATIONS: RICHARD TOGLIA

[Co



We've captured the Count of Monte Cristo. With a knife, spoon and fork.

Alexandre Dumas' legendary character, the Count of Monte Cristo, has inspired us to create a sterling pattern. One that's flamboyant yet sensitive, just as he was.

We call this new pattern, logically enough, Monte Cristo.

Look at it for just a moment and you'll find yourself doing what women have been doing for a century. Falling in love with the Count of Monte Cristo.

For a brochure of other patterns, write Towle, Newburyport, Mass. 01950.

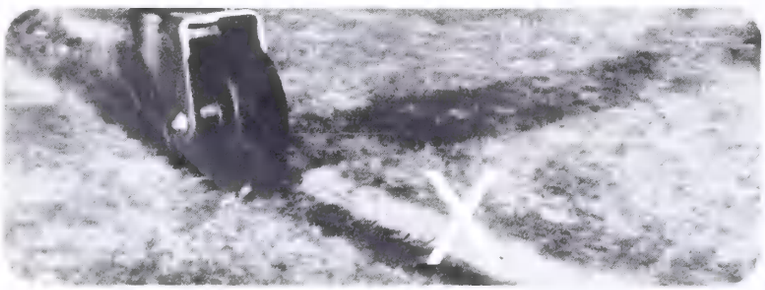
Monte Cristo Sterling by **TOWLE**



help stamp out groovy floors

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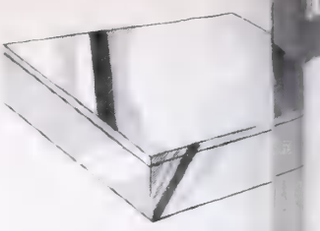
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Beauti-Glide®
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IF PRODUCT IS PERFORMANCE DEFECTIVE, REPLACEMENT OR REFUND TO CONSUMER
★ Good Housekeeping GUARANTEES



Silver used to be engraved with secretive little messages, and it still can be engraved, though the message is likely to be more obvious. (A natural happening in our honest, open age.) Take the classic cigarette box at the right. Even if we are living in a day that finds many of us striving to give up ing, this piece is still a favorite to give on all kinds of (Just because we're going on and on about the wonder year-old marriage is no reason to forget other importa Its simple design lends itself to being engraved with on a set, or the dates that record the years of marriage. Thi box is Towle's clean-lined new silverplate design. $25 engraving. Silverplate! We haven't gone into those have we? Sterling is 92.5 percent silver and 7.5 percent base metal. Silverplate is silver that is only skin deep. surface coating of silver, the base metal, usually a nickel, copper and zinc, is the actual shaping material of

'I chose my wife... not for fine glossy surface, bu such qualities as wear well'–Oliver Goldsmi

A fine idea, Oliver Goldsmith. The qualities that wear we ply splendid. Still, a fine glossy surface is not to be s And we'd like to ask, but what about a sparkling addi that tedious inner goodness? What about wit and grace a ing facade? Silver is graceful, but it can be witty. We Glass makes a glass dome for a round cheese board "25th Anniversary" on it in silver platinum. A bit overdo think? No more so than a silver loving cup. And it's u it? A cheese lover would love it. $9. More engraving Gorham's sterling silver compact would be sure to be i use, a personal treasure to show with pride—so have meaningful engraved on it as a reminder of that meani tionship of yours every time she pulls it out of her purs trifle to spend for an occasion like this. The gift of silver as far as the Golden Age of Greece, when the bride's dowed her with one-tenth of his possessions to make sur some independence of her own. Independence! We tho the quest for independence was a fairly new item and just a few years ago, women wanted security rather pendence. Di promise to love, obey (or cheri swap for securi we're wrong. Ma en have always little—or a lo confinement th with a life at But stop a mine not little girl dreamed of bein es? *What about ess fantasy?* women, a silver is a treasured p —the symbol cious woman an ter how much ot may change th that picture o and hospitality is If you are witho coffee pot, be su alize that good alone will never realize, too, that sic symbol car ment the most china. For exam one at left by C silverplate, only



'Love's a fire that needs renewal of fresh beauty for its fuel' –Thomas Campbell

Burlington House for draperies and bedspreads.



ake thermal draperies that help your windows. Blackout drapt block out light. And draperies machine wash, tumble dry and thout ironing.

e know perfectly well that no matter a drapery does, you're not going unless you like the way it looks. spend a lot of time on that.

esign our own patterns. We hem of Avisco® rayon and cotton.

We dye them. Then we turn them into draperies with deep pleats, mitered corners, and fat 3" hems. And we end up with beautiful, custom-detailed draperies—Ready-Made or made for your window.

And now we even make a line of permanent press, coordinated bedspreads for our draperies.

The twin size bedspread shown, in the Queen Anne pattern, costs about $25. The single-width, floor-to-ceiling length draperies cost about $14 a pair.

Look at all our draperies and spreads. On top of everything else, we're the largest drapery manufacturer in the world. So we're bound to have something just right for you.

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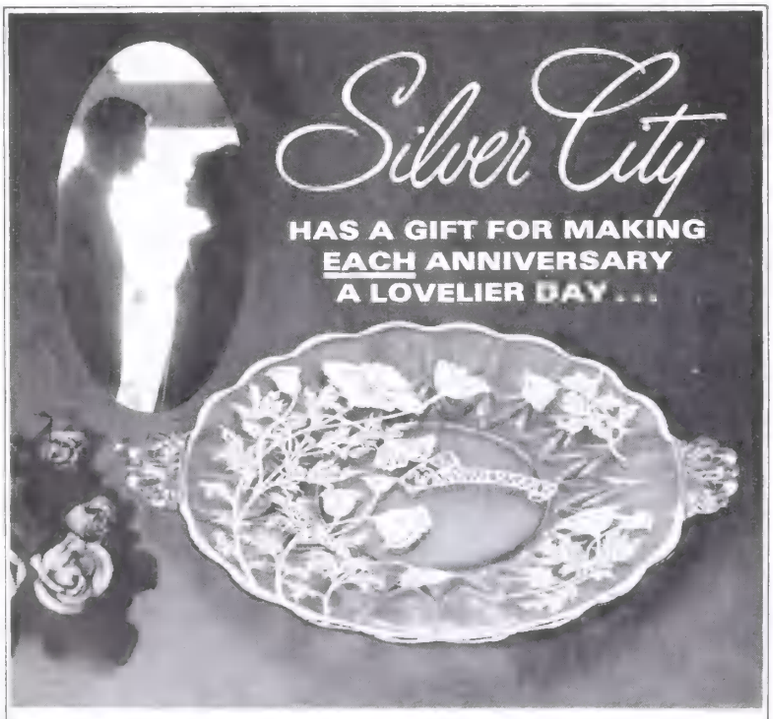
To find where you can buy Burlington House draperies, call 800-243-6000. In Connecticut call 800-942-0655. Both calls, free.



wings to stop the winds

The "wings" of the wing chair were designed to keep out drafts, hold in the warmth of a blazing fireplace! We kept every charming true-to-tradition detail...a sweep of Queen Anne curves from its high arched back to its solid cherry stretcher base! Write for our 200-pg. catalog, just $2 to Pennsylvania House, Dept. HB571, Lewisburg, Pa.

Pennsylvania House



...you'll walk on air when you see the beautiful gifts to give in the Silver City line. Sterling-on-Crystal items to make *any* anniversary lovelier. Each captures the never-to-be-forgotten occasion, in a memento to be treasured always. You'll be remembered forever, with these gifts that stay lovely and untarnished for life. All decorations are guaranteed permanent.

Waltz to the nearest department, gift or jewelry store.

SILVER CITY GLASS CO., INC., MERIDEN, CONNECTICUT

Would you think us overemotional if we waxed enthusiastic ov... compatibility of silver to other materials? Perhaps we are, b... want to say some strong words in favor of silver and crystal (... think they go together like love and marriage. Indeed we do. Her... is a graceful 12-inch round crystal cake plate with a sterling ... rim and sprays of poppies etched in it. The best of two worlds—... clarity of crystal and the gleam of sterling—it's the Flander... tern from Silver City Glass, $16. Silver can tell the real story. ... be absolutely informative. Take Steiff's sterling decanter la... any of nine "flavors" from Bourbon to Vodka. It's $5.75—pe... an anniversary present from a grandchild or a stocking prese... Christmas. (Don't forget. Christmas is sooner than you ...

'marriage i... a ten... tra... –N... Prov...





Silver is practical. Reed and Barton's casserole, $35, is silverplate with an ovenproof ceramic insert. What more could a girl—or a woman—want? Ideas. It would be a great thing to have for marching into a roomful of guests with a high-rising cheese soufflé.

'love does not consist in gazing at each other, bu... in looking outward together in the same direction' –Saint Exupéry

You see, don't you, that silv... comes in a wide variety ... prices, looks and uses. Is no... the untouchable, heirlo... only aura that you may have ... thought. It has dignity and im... mediacy. Although silver is one of the most precious metals, soon ... only to gold in value, there are silver presents to suit any taste ... lifestyle. Some are classic, some are tailored to the individua... Now what, you've wondered, has made silver less of a burden to clea... than before? It's quite simple. The polishes are easier to work wit... (requiring less elbow grease than in earlier days, when only ... rich had servants and silver). And if this were not enough to make ... you reconsider silver, then there are very inexpensive polishing ma... chines that will do it *better* than a 19th-century parlor maid or foot... man. If we've given you pause and you've got some wholesome ... new attitudes about silver (but you just want a token), remem... the sterling decanter label by Steiff that we've talked about. Why ... not put it around a great-looking decanter like the new crystal-... one from Blenko? It's nice and curvy—and would make the perfect ... present for someone who's only as far as the crystal anniversary ... (the 15th in case you don't remember). And incidentally, while ... we're wandering far afield from silver, you might also have a look ... at Blenko's new decanters in color. Tangerine. Turquoise. Heather. ... Olive green. All around $10. But enough. Back to silver. It's warm ... and it's luminous; it's grace and graciousness; and it's a reminder ... of what life and love and marriage *should* be. If we can't go back to ... more graceful way of life—slower, calmer, prettier—at least we can ... have a few reminders around. "Love," Saint Exupéry knew, does ... not consist in gazing at each other, but in looking outward to... gether in the same direction." This has always been so. It is now ...

[Continued]



These days, to build a house that's worth what you pay, you have to pay more than it's worth.

The Loire Valley Chateau. An authentic Country French design and just one of the 200 different designs in "The Famed Scholz Design Collection."

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The 10pm chair.



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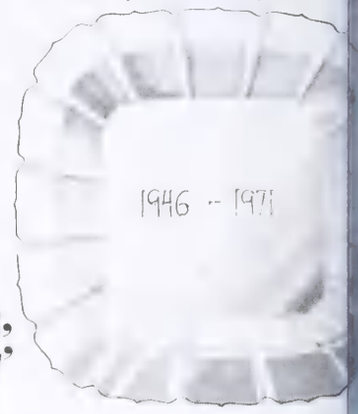
They're supposed to be baby sitting. Maybe they are. But if you ask me it's Berkline sitting. And it's not sitting at all. It's leaning back. And stretching out. And eating all the time. It's a good thing I've got that stain resistant Scotchgard® protector to protect me. Oh well. That's what I get for being an impostor. Wonder how they ever found out about me.

Find out about the Berkline impostors at the dealer near you. And write for a free brochure. The Berkline Corporation, P.O. Box 100 HB-6, Morristown, Tennessee 37814.

The magnificent impostors, Mayfair by Berkline.



Judith Viorst goes on about marriage. "There are those of [illegible] gave up a promising career/As assistant to the editorial ass[illegible] to the editor . . . And romance in the form of/Brief enco[illegible] moonlight and love songs/Because as someone once put i[illegible] ried is better." Better, we agree, with all its problems and [illegible] pointments, which can (don't laugh) be softened on one'[illegible] wedding anniversary by a thoughtful gift. Such as this 11[illegible] tray in Lunt's Irish classic pattern. It's a useful size for all s[illegible] dessert goodies, and the plain field in the center lends itse[illegible] flowing monogram, a set of dates or a sentimental message[illegible] trary to what your children say, sentiment is never out o[illegible] Women love it. Women miss it. This tray is in silverplate, a[illegible]



Silver is whimsical now and then. Would you believe silverplate chopsticks? It's true, we swear. They come in their own traveling case for eating in Chinese restaurants or in Hong Kong—with instructions for the less-than-proficient. By Eisenberg-Lozano, they cost $7.50 a pair. Whimsical too a sterling silver clip-on pen ca[illegible] keeps a thermometer safe. What for? For whom? Why, a doc[illegible] course, or a hypochondriac. Mark Cross will sell it to you fo[illegible] Silver can be cutting. Steak knives are a joyous addition t[illegible] one's flatware. No woman would feel that her husband was tr[illegible] tell her that her steak was tough even if she receives these. N[illegible] us already have steak knives with wood or bone handles[illegible] viceable enough for barbecue days—but sterling handles ar[illegible] tacular for indoor formality. Tuttle has them in the classi[illegible] slow" pattern. They're clean-lined, pistol-handled and blen[illegible] the most tailored Early American pattern or the most orn[illegible] roque. Each knife, $27. Silver and egg are not, despite wh[illegible] mothers told you, always natural enemies. Wallace proves th[illegible] by making a tray, egg cup and spoon especially for the soft[illegible] egg addict. Both cup and spoon are gold-lined to prevent the[illegible] chemical incompatibility between egg and silver. This in silve[illegible] $27. Silver reminds us of history—world-wide, local and pe[illegible] If by chance you spent your honeymoon in Williamsburg, ho[illegible] a piece from Steiff's Williamsburg reproductions for old [illegible] sake? A little gem of a thing is the syrup pitcher, which is [illegible] thentic copy of the original Paul Revere design in sterling. T[illegible] neric name is "syrup pitcher," but you can use it for other [illegible] too. $145. Silver can be, as you knew all the time, very rich[illegible]

'Still achieving, still pursuing' —Longfellow

From Kirk, there's great tradition and craftsmanship in a sterling *repoussé* fruit or flower bowl, sure to become a family treasure. It's a big investment but one that will increase over the years. It's a centerpiece that you'll never tire of. Promise. It's $300, and we apologize for the pric[illegible] really, it's not too much to spend on a noble event. Perha[illegible] true, that a good wife is the workmanship of a good husban[illegible] tainly we would like to believe that, each blaming what's [illegible] with the marriage on the other. But marriage is a reciproca[illegible] tionship. Mightn't we put it the other way around? A good hu[illegible] is the workmanship of a good wife. As we said earlier, we're [illegible] probe the offerings of the marketplace, and that we've don[illegible] we'd like to end on a wiser note and more poetic, perhaps [illegible] even the pleasures of silver. Turning to Alexander Pope, [illegible] comment: "She who ne'er answers till a husband cools/Or, [illegible] rules him, never shows she rules. Charms by accepting, b[illegible] mitting swags,/Yet has her humor most when she obeys. [illegible] haps this method is how you survived the great and wo[illegible] stretch of 25 years. Still achieving. Still pursuing. Think abo[illegible] as you go on to your 26th. Who knows how deep your persis[illegible] The Golden Anniversary is not now so far away. And perha[illegible] time for it, we'll find a few things to say about *that*.

'A good wif[illegible] the workmanship of a good husband'—Old Spanish Prover[illegible]

[Continue[illegible]



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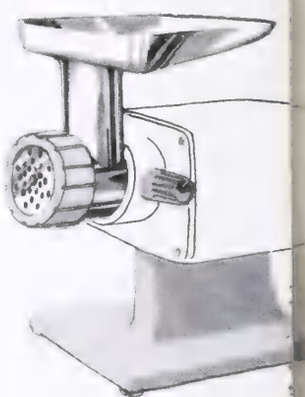
progress LIGHTING

Division of LCA

kitchen shower—after 25 years

There's hardly anyone more sensible (or tongue-in-chee Judith Viorst, and while we insinuated she was cynical, the she's practical. No doubt in 1946 you saw yourselves walkin in-hand through life, and no doubt it has been clear for so that you really need two cars. So let's do consider the practicalities. Why a shower? Because if you've been mar so long, the pots and pans must be gray with age and fati gadgets, antique. Think of fresh new pots and pans! New g

'I saw us walking hand in hand through life But now it's cle We really need two cars.' –Judith Viorst



Think of a whole new world opening up with Oster's electric food grinder. It grinds raw meats, nuts, fish, cheese, almost anything. It's up to the par and the power of professional equipment, and there's a special attachment for shredding salad vegetables. Couldn't this machine make your hours in the kitchen more palatable?



Instead of the traditio fee, Tea or Me wri these canisters, the picture window so y what's inside—an much is left. It's a de way of treating the and perhaps an id rowed from a TV scre You'll really know you're at now. Copco

'If I quit hoping he'll show w with flowers, and He quits hoping I'll squeeze an orange, Maybe we'll make it.'–Judith Viorst

Did you realize, long ago, he never would show up with flowe he realize, long ago, you hated to squeeze oranges? Are th little forgivenesses that make a marriage last? (Two of the way?) Did you skimp, did you save, did you sacrifice? If even if not—now is the time to blow yourself to masses of and stainless and all the things that make food preparation —and more fun. We see the shower being given by siste cousins and aunts and—unless you have alienated them and they are off in communes spurning the system—the ch There are plenty of new electric things that a woman—or a might like. Can one exist without an electric frying pan? Su has a decorator-style, Teflon-lined, electric frypan that ca steaks or curried shrimps or even cookies. It's far more vi than its name. Frypan. What's in a name anyway? Another wonder is the Hamilton Beach electric carving knife called luxe Switchblade. This can make even a borderline carver l a master. You'll see. What is your mixing bowl situation? W gest the bright, cheery look of four nested bowls from 1½ four quarts. Each in a different bright polka dot. Who of such dazzling and efficient way to stir things up?

[Continued on



50 DIFFERENCE

made our table of the future, we gave it one thing from
You can see this in the swooping arcs of mozambique,
ort the glass like a piece of sculpture. For this rare
n the African tropics was worked up and burnished by
ly practiced hands, working the old fashioned ways,
ade the reluctant wood to yield its colors. Can coax out
the beige, the rare rose, the ebony black.
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It's this old habit of patience and detail that makes our glass-top table cost $150 more than another. And that makes our whole new Millennia collection so unexpectedly different from other modern furniture. Feel under the top of a dresser for the hidden crossbar that will support any weight. Look at the door hinges, full-length for sturdiness. Notice the curving sides which soften the style...unusual in modern designs, for it takes an old skill to arch a stress piece.
This is why Heritage modern will cost you more. And why you'll get a piece of work that's timeless.

millennia
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ed by David Butterworth with chief stylist Marion Pratt. For our color catalog and helpful room planning kit, send $2 to Dept. HB 5-71. Heritage Furniture Company, High Point, N.C. 27261.

Seven great ways to bring th

The outdoors is what makes the indoors so great. And bringing the outdoors in is where glass comes in. Glass opens up your rooms. Lets the sunshine in. Keeps the weather out. Rooms become part of the total landscape.

Today's new glass gives you all this. Plus beauty, safety, weather-beating insulation and reduced fuel bills.

Here are just a few ideas for decorat and living now with glass. Look a how great outdoors steps right in to make t indoors scene the greatest.

Why not look into glass for your new home or remodeling plans.

PPG: a Concern for the Futur



Wm. F. Cody & Assoc., Architects

1 This kitchen has a sunny disposition because the cabinets are positioned to hang in front of the sunlit glass wall. Beautiful idea, and in cold climates PPG *Twindow*® insulating glass makes it even more practical.



Wm. F. Cody & Assoc., Architects

2 The garden bath, which uses a picture window overlooking a private court, lets you bathe in Roman splendor, but in privacy. And in an area like this, PPG *Herculite*® *K* safety glass lets you move about in safety.



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3 Mirrored wardrobe doors introduce gr feeling of spaciousness, more light a practicality to the master bedroom. And t finest reflection to this idea, use PPG *Hig* mirrors. In standard 5 ft. size, a pair of mi wardrobe doors normally retail for less th

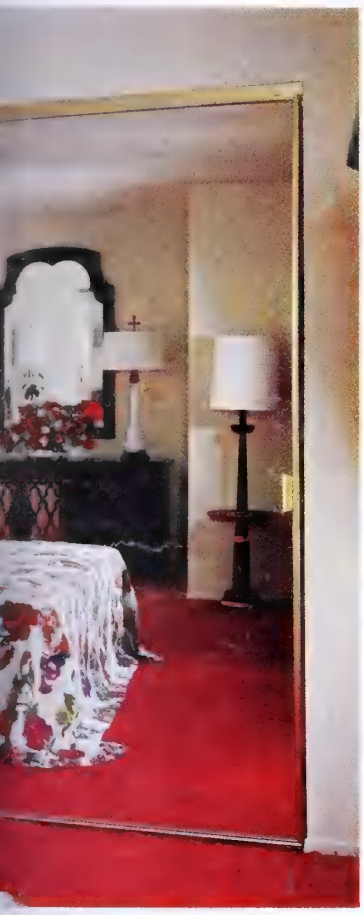
Deane Brothers, Builder



4 Now the outlook for kitchens can be as well as practical. Sliding glass wi a wrap-around, pass-through serving co this kitchen and the great outdoors one bl

PPG INDUSTRIES

tdoors indoors with PPG glass.





Charles B. Wills & Co., Builder

5 Who says attics are dull, dark and dismal places. Gable end windows in this colonial create a cheerful upstairs rumpus room.



Robert Andrews, Builder

6 A two-story fixed-glass window wall overlooking a private court gives this dining area light, excitement and a real outdoors flavor.

Richard Chalfant, Architect



7 Here's leisure living in the up-dated sun porch. PPG *Herculite K* safety glass in glass walls and sliding glass doors makes an idea like this possible, practical and safe.

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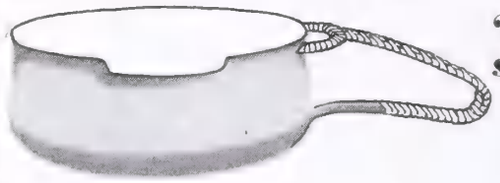
. . . like this Italian Classic style Curio Commode from the Tempo Collection. Lighted interior, surrounded by curved glass panels make this commode the center of attraction to enhance your room. Weiman also offers you famous Warren – Lloyd Upholstery, now a division of Weiman Company, Inc. Upholstered creations accented with a host of magnificent fabrics.

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WEIMAN Ramseur, North Carolina 27316

Cookware? Most of us have definite preferences, but we thi… al… most anyone will like Dansk's enamelware, "Kobenstyle," in clear blues, yellows and reds in all sorts of sizes, with its white in… that displays the food so beautifully. The large buffet server … es… pecially versatile, though even the wrapped-handle saucepan s… here would look well—indeed spectacular—even on the sideb…



'Simplic… simplici… –Thore…

"Simplicity, simplicity!" It's fine if you can achieve it… what about the wearisome mechanical details with all their… densome complications? Well, we propose to minimize these… splurge here and there where it matters the most. Home. Kit… Cookware (again). Another interior surface (stainless steel), … the porcelain finish in colors, "Town House" by West Bend. … interior surface do you want to work with? That's a more impo… decision (to the common sensicals) than choice of exterior … But still, many will choose pots and pans for their decorative … ities. (That's the "glossy surface" that Oliver Goldsmith cou… without.) Brand new, but with a touch of nostalgic charm i… black matte cast iron enameled cookware by Cousances de Fr… It's the traditional French cookware in cast iron, but brought … American-style efficiency by the durable vitreous enamel. … there's porcelain over aluminum, but this time it has a Teflo… ing. In apple green or cranberry, by Enterprise. With a P… cial flair for the oven, there's Yorktowne Stoneware by Pfaltz… white with hand-painted blue sprays of flowers. Try the 14… baking dish, or if there is a Welsh rarebit fan in the house, th… an 11-inch dish designed especially for one such as he. Ther… some things that a man would be interested in too, but it ju… happens that they're all electric. Men things: If he is a nut … outdoor cooking and pouts when away from his grill, the Fa… ware "Open Hearth" electric broiler rotisserie is the clue t… happiness. Poultry can be cooked on a spit and steaks ca… broiled. For the stern coffee-must-be-ground type, there's the … Mini coffee grinder. Or a combination ice crusher/can opener … General Electric. With all the electric gadgets that are in the ki… today, isn't it nice that two can double up? Now we wander thou… fully into the cup-and-saucer, knives-and-forks category. Grea… the kitchen and informal use is Corning's new dinnerw… "Corelle," which you'll see if you glance down a bit. Guarant… against breakage for two years of normal use. Stainless steel … signs are shower-pretty, too. We like Oneida's new "Madrid." Deep scrollwork in black shadow relief.



'married is better . . .' –Judith Viorst

Married is better than … "It's better," she says "… having an affair with a … velous man." Possibly . . . bu… then most of the marvelous men have been taken by others anyw… So, long as we might, isn't it best to get back to reality. Re… That's not such a terrible thing as the word itself implies. Re… can be moonlight and roses, hearts and flowers, a gleam in the eye, candlelight on the table, dinner *alone* with the man you … ried. Reality needn't be only talk of bills and children and in… The marvelous man might well be your own husband. Couldn't …

QUOTATIONS FROM "IT'S HARD TO BE HIP OVER THIRTY . . . & OTHER TRAGEDIES OF MARRIED LIFE" … ITH VIORST. REPRINTED BY PERMISSION OF THE WORLD PUBLISHING CO. COPYRIGHT © 1968 JUDITH …

[Cont…ue…

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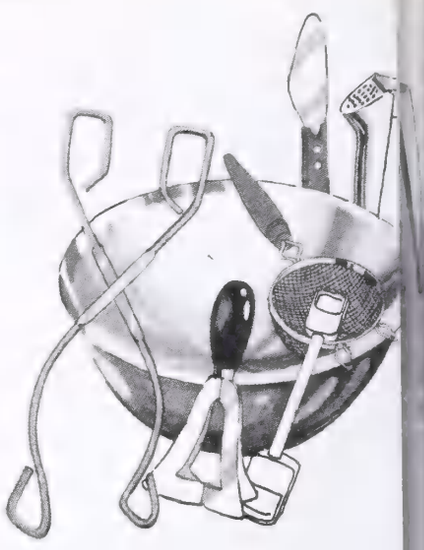
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OWNS Quality Carpets

Oh, men. Oh, women. Oh, husbands. Oh, wives. Whatever is to become of them—separately, together? Judith Viorst and Phyllis McGinley accept—and enjoy—the differences between men and women. The men we quote—Saint-Exupéry, Thomas Campbell, Oliver Goldsmith—speak of love in terms more lofty than most of us live. Notice that men *are* loftier in their thinking, women earthier. But now, a contemporary man takes issue with Phyllis McGinley's "every proper house should have a husband in it." Mrs. McGinley knows their vices, but extols their virtues. *Finds them necessary.* Ogden Nash begs to differ. In "Who Says It's So Nice to Have a Man Around the House?" he observes: "Who is the happy worrier? Who?/One every wife is married to." True. Although there is an uproar now about the qualities that belong to men and to women, we want none of that. No women's lib for us. We have presented the views of those wits who do acknowledge a difference. Discovery! One of the major differences between men and women is that it's so easy to give a woman a gift. Men seem to want little. A few want fame and fortune perhaps, but most want simply to be let alone. They don't want—or crave—*things*. (Even though men are traditionally the better cooks, would one thrill to the gadgets at a kitchen shower? Or squeal with delight at a pot or a pan? Never. Another discovery. Men will shiver, even sneer, at the word "gadget," but call these intriguing necessities *tools* or *implements* or *instruments*, their disdain will quiet. Tool relates, doesn't it, to the manly art of invention? The wheel, perhaps. Sounds more caveman, more intelligent, less trivial. On the other hand, a *gadget* seems superfluous. We of the earthier sex know, however, that gadgets make our lives easier, and we like the thought of a kitchen shower. We have gathered a utilitarian fistful from the Five and Ten. All are from Ecko and worthy of the name *instrument*. Tongs. Garlic press. Mini strainer. Mincer and cutter for parsley. A four-on-one measuring spoon. Flexible spatula.

'What gadget's useful as a spouse? Considering . . .

And color is coming to kitchen tools. In stain-and-break resistant plastics, you'll find spatulas, ladles, spoons, forks. Each 11 inches long, in deliciously cheery colors: Lime. Orange. Grape. Mint. Vanilla. These will make your old stainless steel or wooden spoons look—and feel—like things from a distant past (pre-1946 at least). They will, we guarantee, lift your spirits. All of these are given to us by David Douglas.

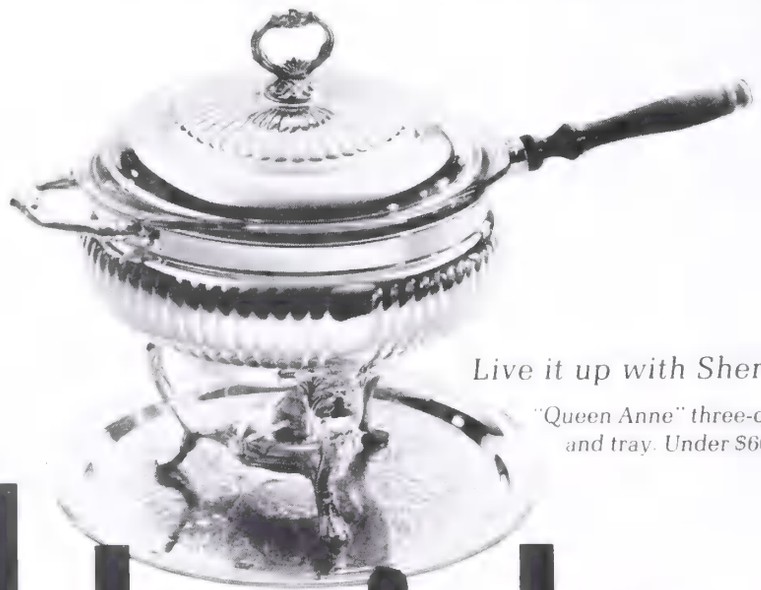


. . . every proper house should have a husband in it' –Phyllis McGinley

Every proper house sh have a husband in it, cause they can be amazi useful (if sometimes a tr So let us applaud him way. He, no less than has survived 25 years of marriage. A salute to the man—the h band—who has borne his burdens bravely. Leave him to his ten Golf. Reading. Electric joggers. We read a description of a c that might, oddly enough, describe your *husband:* "A perfect th of its kind—a piece that efficiently and ingeniously performs function, and is handsome as well." If this sounds like your m count—as they used to say—your blessings. Hang loose. Hang

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LETTERS WE LIKE*

IDEA BOOK

I have subscribed to House Beautiful for many years; eight years ago I drew our house plans with ideas from your magazine. They showed our builder just what we wanted. We are very pleased with all the ideas. I still enjoy your magazine and save the furniture pamphlets to use when we can furnish our home just the way we want it. After I'm through with House Beautiful, my husband takes it up to the school lounge, for the teachers to enjoy.

L.R.S., New Carlisle, Ind.

I rarely find an entire room that appeals to me in House Beautiful, but why should I? Doesn't a room belong to a person or to a family? What I do find are ideas and the courage to decorate a room that really pleases and reflects *me*.

C.T., Bernardsville, N. J.

My husband and I have just purchased a small lot near Harrisonville, Mo. We have been renting, and know nothing of plumbing, heating systems, even the kitchen sink. Your pamphlets have been a godsend. We can now start planning our home. We read your magazine and discuss color schemes and ideas for hours afterward—and earmark some for future reference. I have yet to see a dull or disappointing issue, and some of my copies I lend never find their way back home.

W.L.S., Raytown, Mo.

"NEW" HOUSE BEAUTIFUL

Thank you for the "new" House Beautiful. Actually, I have always liked the magazine. It's difficult for me to understand the letters to the editor from people who still feel that good taste means to follow 1950 decorating rules . . . and which shade of beige shall it be? There will always be people who do not catch on—but I'm happy for those with understanding who are ahead of the crowd. Many of your readers do understand and appreciate and get excited about today's decorating ideas, and it's fun to have a magazine like yours to show us these trends.

D.L.L., Everett, Wash.

You've been a good friend to my husband and me for the last six years. You're the only magazine that's kept up with our various moves from college honeymoon cottage to castle gatehouse to apartment and now to our first very own home. In the course of decorating we've often had to substitute imagination for money. We've designed and executed family room furniture, lamps, bedspreads, mobiles, window treatments and a whole line of "ecology art" (junk to decorative pieces). Many of these things, such as our headboard (old iron window bars from a demolished meat-packing plant, topped with a rope-and-string picture in black, white and shades of brown), I feel are definitely trying to do—with help from H.B.

K.T.P., Dover, Del.

Your February issue has completely turned our lives upside down. The entire night was spent looking over the pictures and plans. We are in the middle of planning an addition to our house and we still won't have what yo show in Roger Rasbach's "Con puter House." We've always bee fascinated by the Rasbach house and have saved all his plans an picture layouts. In fact, friend of ours coped his first Pace Sette house here in the Beaverton area One architect and two designer later, we decided to fly to Hou ton to see the Computer House

R.E.N., Portland, Or

Your "Address Book" is the firs column I read when I open eac issue of House Beautiful. It i one column I always clip.

F.S., Alexandria, V

YOUNG ARCHITECT

I am a 15-year-old boy, very in terested in architecture. I reall liked the story about that "Gloom Victorian" mansion on the nort shore of Massachusetts. I fin H.B. a great pleasure to rea and I will forever!

M.E.J., Novato, Cali

House Beautiful invites reade comments on material in the mag zine, and on all subjects involve in life at home. Address letters t House Beautiful, Room 937, 7 Fifth Ave., New York, N.Y. 1002

**even if we may not agree*





"He may live without books, — what is knowledge but grieving?
He may live without hope, — what is hope but deceiving?
He may live without love, — what is passion but pining?
But where is the man that can live without dining?"

— Owen Meredith

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The last word on magic potions for the tub
Editor: Seton Lindsay

BEAUTY & THE BATH



Are there secrets to making your bathroom a private spa? A special potion that unleashes a genie, perhaps? You may feel a little skeptical about the sound of magic, but remember that today almost anything is possible . . . and we think we've discovered a few ingredients to pour into the tub that come pretty close to magic. Some can do a phenomenal job of relaxing you, smoothing you, soothing you. To help you sort out the confusing abundance of names, types, smells and effects of bathtub additions and find out which is best for you, we present a mini-guide. Although some of our categories overlap, each gives what we think is the most characteristic ingredient—and a hint about what it will do to you and your tub. (For our thoughts on the ideal bathrooms for the ideal beauty soak, see pages 94-97.

Perfumed oils

If you choose a perfumed oil, you'll get lots of fragrance with your body lubricating treatment. When the oil is added to the tub under a thundering faucet, it breaks down into droplets and disperses. Never does it just lie there on top. These droplets will adhere to your skin, lubricating and softening it. An oil will increase a normal bathtub ring a bit, but not much if you use the prescribed amount. Chanel No. 5 Oil For the Bath is one sumptu[ous] soak, and Norell now has Perfumed Bathing Oils with two kinds of oil: one for fragrance and one to treat the skin.

Therapeutic oils

The chief job of therapeutic [oils] is to treat the skin. Fragrance [is] secondary or nonexistent. A cl[as]sic is Sardo, a heavy-duty oil [with] an exclusive lipodermic formula which, roughly translated, means that it gives the skin what's missing: an oil to soften, moisturize and protect. Another is Si[lk] Dry Skin Bath Oil, which has only a touch of fragrance and is especially designed for very dry skin. As with any oil, use as directed or you'll end up looking and feeling as if you just swam through the local oil slick. For allergy-prone women, Marcel's Hypo-Allergenic Bath Oil is a safely scented therapeutic smoother and softener.

Moisturizing oils

A moisturizing bath oil is to a regular bath oil what a facial moisturizer is to a rich night cream. In other words, it still lubricates, but in a lighter way. Elizabeth Arden's Sea Emollient is a clear green liquid that counteracts hard water's harsh effects on the skin. Max Factor's Sweden Formula Moisturizing Bath Oil is as non-greasy as an oil can be. It really acts as a moisturizer.

Creams

Lighter still, creams are moisturizers, water softeners and emollients. They look cloudy in the water and they're not greasy. Unscented Azurée Tender Cream Bath pours into the tub like an oil but immediately emulsifies and turns the water a milky color to smooth you. [continued]

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BEAUTY

Continued

or Madame Rochas Foam Bath Cream is a fragrant liquid that works up into a mass of bubbles.

Milk baths

The classic milk baths usually act as a body smoother and water softener. The word milk, however, has nothing bovine about it. Rather it is in the form of dry milk, and Charles of the Ritz Ritual Dry Milk Bath is an example. When poured under the tap, lots of foam appears and fragrance is unleashed. Scandia's Galore Milk Bath does the same thing but with a Scandinavian flair.

Salts and crystals

The classic bath salt is a buoy-er of spirits that adds color and fragrance to the water. Today's crystals have emollients worked into them—somehow. Lanvin's Emollient Bath Salts smell of either Arpège or My Sin. And John Robert Powers' Mediteraño Bath Crystals Minerales have ingredients, fragrance and color drawn from the sea. Your tub will become a mini-Mediterranean.

Gelées

A gelée is a bubble bath, a liquid soap for tub or shower, a shampoo, a moisture balancer, a relaxer, a bathtub-ring remover—and in a pinch you can even wash lingerie in it. Vitabath, long used in Europe, loads the tub with relaxingly fragrant bubbles that leave the body moist. In either its original green, outdoorsy-smelling form or its newer pink floral, it is an outgrowth of the German spas. All bubbles are insulating, too, to keep the tub warm . . . another reason to linger longer. Rainbath is an offshoot of Neutrogena's famous soap. To this mild cleanser they've added skin-smoothing emollients and put it in gel form with a fresh scent.

Special cleansers

These are bubble-makers-plus. Irma Shorell's Bodybrase/35 is a bubbler that acts like a gelée. It comes equipped with a special mitt, a treat and a treatment, that's designed to help remove dead skin. Another special cleanser is a gelée plus protein: rrp Natural Protein Bath Gel. Inside and out, protein seems to encourage healthier nails, hair and skin. This is a liquid cleanser that can go under the tap or on the wash cloth. If you ever worry about weak nails getting weaker as a result of long baths, perhaps the thought of protein floating around in your water will reassure you.

Herbaceous baths

These products are a cro gory of bubblers, gelées an —with an herb base. Ya English Lavender Foamin Gelée has the many attrib a gelée with that well- Yardley fragrance. Wolo's mary Bath Gelée is an from Switzerland (carri Caswell-Massey in New Scented with rosemary, tains healthy-sounding germ oil. Azurée Mint Bath has a fresh minty that bubbles from a powder

Salad mixings

If organic oils and spirits you, you can have a whole worth. Bubbling Cucumbe Avocado Bath Oil from Ma a slight cucumber scent w rich oils of avocado. Not oily feeling, though, it b and really more resemb gelée. Princess Marcella ese's Tranquilizing Bath C have the benefits of crysta the cooling scent of cucum good thought for summer. Fresh Lemon Soothing Ba adds a final touch to the

Beads and jewels

For luxurious lubrication tub, Mink & Pearls by Jo a rich mink oil blended wi grance and housed in pear pearl dissolves on contac hot water and what's left oil. Another, Calgon Bat Beads, is composed of fine ules with emollients. They signed by those dishwashi perts to disperse through t ter, so you're not aware skin-pampering oil.

Colors for the bath

If you like a colorful bath two do an especially goo Max Factor's Aquarius Batl its are like giant blue Alka ers that release a lot of scent and good fun. Or, if is more to your taste, a Ca Massey special is Do-Mi-D Parfume Moussant made extract of seaweed (really the source of the color. P foams with fragrance.

For women only

Many of the products abov don't have a perfumed frag can be (and are) enjoy men. But this one really signed for women. It is Bath, a deodorized rich that acts as a gelée—and p the new multi-faceted Kiq Collection by Kimberly-Cla



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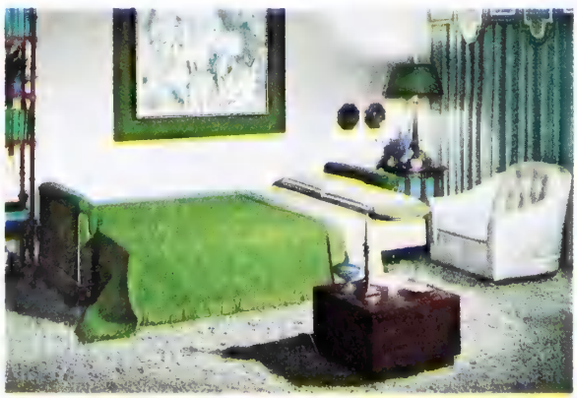
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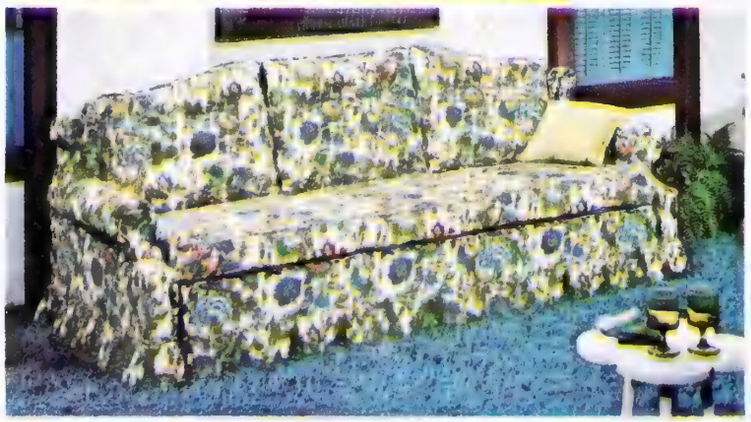
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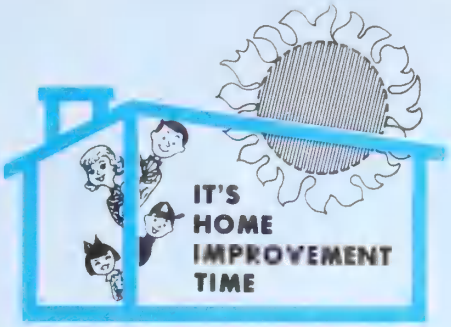
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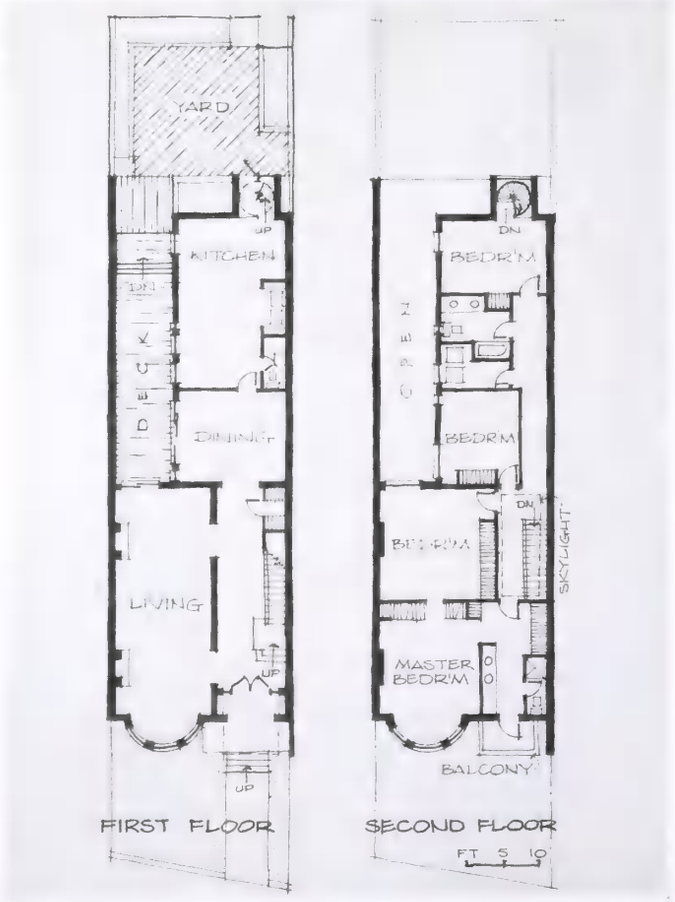




By John H. Ingersoll

THE WELL-BUILT HOUSE

Simplify. Clear away the unnecessary, the mismatched, the ugly. Retain everything that is charming and individual. This is a common foundation for all good remodelings. Here, in Richmond, Va., is a telling example of the rule wisely applied. When Architect James M. Glave bought the house directly above for his family, it was one of many row houses in the "fan" district of the city, an area that had been slowly deteriorating until 10 years ago. The house was divided into two apartments at the time. Outside, Glave removed the heavy old front porch, and added a trim contemporary balcony that doubles as a canopy for the front door. But he kept the delightful rounded façade and roof turret. Then, white paint blended the brickwork, casings, lintels and sills. Paint also distinguishes the house from its neighbors in the row. The "simplify" rule applied with equal force inside. (Plans at right show the rooms as they are now.) Some examples: Glave converted a small bedroom and living room into one spacious living room on the first floor. He removed a dining room bay window, thrusting into a slim side yard facing the wall of the next house, opting for a wood deck in that outside space and a cleaner façade. The present family-sized kitchen takes up the space formerly chewed up by a tiny inefficient kitchen, a minimum bath and small bedroom. Brick paving surfaces the backyard, and plantings rim the fencing. This renovation and others in the "fan" district like it inspired a private in-city renaissance that has made the area a delightful place to live in. These changes are now part of a large city plan in which Glave is deeply involved.



The Tappan recipe for a clean gas oven:



Stuff chicken with orange sections and pineapple chunks. Shake a little soy sauce into the pineapple juice and use as a baste. Bake in a Tappan Continuous Clean* gas range.

The removable oven liners have a special coating that cleans while the oven cooks. (They're available as optional equipment on any Tappan gas range.) No matter how much your Polynesian Chicken spatters, your oven stays presentably clean. It stays just as clean with barbecued spare ribs, roast pork, or whatever else your family likes.

This new Tappan Gallery also has a built-in warming shelf to keep foods hot, with a ductless exhaust fan to keep your kitchen fresh. See your dealer or gas company. Or write to Tappan, 250 Wayne St., Mansfield, Ohio 44902. Gas gives you a better deal.

*A.G.A. Mark

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All in June's House Beautiful
At your newsstand May 20

REMODELING: 8 WAYS TO REDUCE COSTS AND STIL GET WHAT YOU WANT

Across the desk from a remodeling contractor sat a couple in their mid-thirties. He is a middle-management executive with a food processing company. She teaches part time. They have a 1952 house in a suburb of St. Louis, two children and a badly out-of-date kitchen they very much wanted to make over.

The plans and sketches of the proposed new kitchen were just exactly what they wanted—but the estimate of $7,250 was out of their range. When they decided to remodel, they had agreed they could spend up to $4,500. Wasn't there some way, they asked, to bring the contractor's price closer to their figure?

The contractor's reply: Yes—if they were willing to compromise in some areas.

Pleased and somewhat surprised, the couple did work out a compromise with the contractor. The new estimate was $5,000. After all the work was completed, the final tally came to $5,183.17, and the homeowners were thrilled with their new kitchen.

How was it done? By applying our first two fairly simple rules for saving money. Nothing very extraordinary.

1. Buy less expensive materials.

When the general economy is healthy and expanding, we're inclined to demand more and worry less about paying for it. Having gone through some financial rough sledding last year, many people are now more careful with their money. As a result, these long-since-proven rules are being taken out, dusted off and put to work. Here's how the St. Louis couple saved more than $2,000 on their new kitchen.

First, they ordered some less costly—but equally functional—materials and equipment. In some areas, and rightly so, they didn't compromise. They wanted a dishwasher that would endure, so they bought a fine-quality machine. She definitely wanted a self-cleaning oven, and they got it. And a heavy-duty garbage grinder was a must.

But they re-examined their needs for refrigerating food and decided they could do without a large side-by-side refrigerator/freezer that cost slightly more than $600. Instead, they chose a more modest model and paid less than $325; same brand, same good quality.

Solid birch cabinets having an attractive inlaid design on the doors went out in favor of la fir plywood cabinets. An 18 | inch wall cabinet in solid b sold for $43.50; in plywood size cost $15. The saving in nets alone amounted to more $1,180.

Giving up the cabinets w struggle at first. What wanted was a rich Early Ame look, and they thought the wood cabinets in a dark were perfect for that i When they first saw the ply cabinets, they were dishear But the contractor pointe that with a little paint and imagination, the cabinets be a very good asset in the decorative appearance of kitchen.

Economics pushed them trying. Today, they're not sorry. In fact, they show o cabinets with more gusto any other single item in the kitchen. The big reason: thi the first major job they d themselves in the house.

2. Do part of it yourself.

There is no big secret abou way to more savings: Do it self or, more precisely, do pa it yourself. In this case, the nets were purchased through installed by the contractor. the owners took over with worth of quality white paint $3.95 brushes, $3 worth of paper and some clean rags. contractor showed them h apply the paint, then let them

When the paint dried, they orated the door fronts with $10 worth of colorful flower ons. Later, they splurged $ fancy brass door and d pulls. The result: a countr mosphere with "mod" overt and they love it.

Other savings were less matic. For example, they leaned toward a 48-inch-wid ple block counter alongside sink. They trimmed their to a 24-inch-wide block, still adequate for cutting. The sa $32. They settled for a les pensive cushioned vinyl floo ering and cut material cos $25. Continued throughout kitchen, and applied where tion and durability wouldn' fer, these small savings add significantly.

The cost of labor represen large chunk of the total bi working out the compro price, the contractor sugg they ready the kitchen fo workmen. "I don't [Continued

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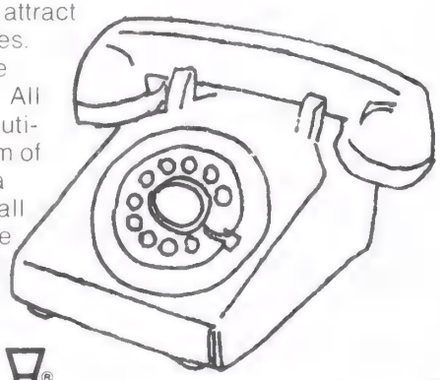
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REMODELING

Continued

think we ought to try that on our own," was the response. But husband and wife did agree to help. Instead of sending three men to remove the old cabinets and appliances, the contractor sent one, and the couple pitched in with him. That decision reduced their bill by more than $150.

These first two rules—buying less expensive materials and taking on some of the work yourself—are direct ways to shave the cost of remodeling.

A survey by House Beautiful of leading remodeling contractors shows that painting is the job owners take over most frequently when they want to save money. And there's no status barrier. The management executive pitches in as wholeheartedly as the blue-collar worker. One reason is the paint. Manufacturers make water-based paints today that "you can't put up wrong," as one contractor observes. Another reason is the surprisingly large saving. An Indianapolis homeowner saved $131 by painting the woodwork in his living room and dining room. Low bid from a professional painter for the job had been $150. The owner's cost for quality paint, brushes and turpentine was $19. It took him two weekends to finish the work.

Other jobs inexperienced homeowners typically try to do themselves include tiling a floor with the new stick-down vinyl-asbestos tiles; applying prefinished hardboard or plywood wall paneling (often after the contractor has leveled and furred out the old walls); putting up ceiling tile, and building shelves.

There's another advantage in doing part of the work. The remodeling contractor is always there to help you get a start, give advice if you run into a snag or take over if the task proves too difficult.

And there are at least six additional ways anyone can save money on remodeling:

3. Limit structural changes.

Better planning combined with choosing more compact equipment could allow you to update, decorate and increase the storage and efficiency of your kitchen without moving a single wall or changing doors and windows. If that's possible, then your kitchen remodeling will cost less. The same thing is true for baths (for bathroom ideas, see our examples starting on page 94). As soon as the contractor breaks out a wall or adds a new window, the job price heads skyward.

When you plan to add a room to your house, keep in mind that a square is the most efficient shape. A rectangle with the same square footage inside will cost more. And any venture into angles, ovals, octagons or circles is a costly, costly course.

Similarly, walls that look like a straight line run up the lowest bill comparatively. Offsets, indentations or curves immediately raise the price, assuming the materials are constant.

Think about using existing space to gain more room. New foundations, walls and roofs are a large portion of the bill you get for any addition. If an existing garage can be converted to living space, the savings are substantial. Of course, this also holds true for unused attics and where otherwise feasible basements.

Cutting back on the size of an addition reduces the total cost, but by a smaller amount than you may suspect. Ordinarily, living space costs more per square foot. For example, at Bechtel & Co., Cleveland contractors, the basic charge for the basic shell of an addition is $6.80 per square foot for 300 square feet, or $2,040. For an addition of 200 square feet the company's price is $65 per square foot, or $1,530, a reduction of only $510. If the square foot cost remained constant at $6.80, the saving would be only $680. Why do the costs vary? Because workmen take less time to finish an extra 100 square feet than to build the first 200 square feet. And in the construction business—if you haven't discovered the fact for yourself—time definitely is equated with money.

4. Save money on money.

If you can write a check to do the work, do so. As a general rule, cash is always the least expensive way to settle the bill.

A Phoenix family developed an interesting cash plan of this kind last year. They had saved a little slightly over $5,000 in savings bonds their 10-year-old son's future education. A new bath they decided needed was estimated at $3,000. They "borrowed" the money from their son's account, then paid it back on a regular monthly basis, interest included, as if they had taken out a remodeling loan from a bank.

When outside financing is necessary, carefully discuss it with a bank loan officer the various alternatives. It may prove less expensive to refinance your mortgage. Interest is always higher on a short-term remodeling loan. Also, mortgage rates have been dropping since January, 1970, another saving. [Co

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REMODELING

Continued

When the sum is relatively small—say $3,000—you'll generally do better with a remodeling loan. There are savings here, too, when you pay off the loan in the shortest term possible. An 8% loan (equivalent to simple interest at about 15%) for $3,000 costs $1,536 over a seven-year term. Interest on the same loan for a three-year period is $672, a reduction of $864.

If your life insurance is paid up beyond the amount you need for remodeling, that may prove a good loan source. Insurance loans are based on simple interest, rarely more than 6%.

Other sources to consider: a member of the family, savings bank loans or a note through your business contact at the bank (but only if you're a good business customer.)

5. Choose the right contractor.

On the surface, this may seem self-evident. Hiring a dependable contractor always makes sense.

A Portland, Ore., homeowner thought he was way ahead. Low bidder on a bedroom addition for his daughter came in $780 less than estimates from two other companies. Pleased with his good fortune, the owner signed up. All work was finished early in June. By mid-November, his daughter began complaining that her room was too cold. The owner called the contractor and heard the operator say, "I'm sorry, but that number is no longer in service."

A thorough inspection by another builder revealed the following: no insulation in the walls; air infiltration beneath the bottom plate because of warpage; ditto through the window casing, which had not been caulked, and an extension of the warm air heating system in the house, inadequate for the new room (the original contractor should have installed auxiliary heat of some kind).

And there were other small flaws that turned up, further checking revealed that the man who had done the job was (a) moonlighting at the time; (b) had made a number of expensive material substitutions; (c) was no longer in town—forwarding address unknown.

For repairs to his new room the owner paid an additional $1,139, an expensive way to learn that one should always examine a contractor's credentials first.

6. Get it down in writing.

Misunderstandings between owner and the contractor can raise the price of remodeling. Example:

Owner, "But I know I told you I wanted the wood floor sanded and finished."

Contractor, "I don't recall anything like that. Besides, it's not in the contract. If you want the work done now, you'll have to pay another $175."

The means to avoid grief is a complete contract, with specifications carefully listed. A responsible contractor will insist on it for his protection, too. When you work out the details with your remodeler, be sure you understand each item. If you don't, ask questions until you do. When signatures go on the bottom of the contract, you and your remodeler should have the same total picture in mind.

7. Change not, pay not.

Change orders given after work is well under way are sometimes more than twice the expense they would have been if included in the original contract. Try to anticipate every need before the contract is written. If changes must be made, get that in writing, too—along with the cost.

8. Most now, the rest later.

A Philadelphia homeowner postponed built-ins for a new family room and reduced his remodeling bill by around $700. When the budget is in better shape he will add the shelving, cabinets and trim that are missing. Meanwhile, the family has an expansive room they still enjoy thoroughly.

Nearly all the suggestions above are based on common sense. The truth is if you want to save money and still make the changes you need, you can do it. Careful planning and the right attitude are the magical ingredients.

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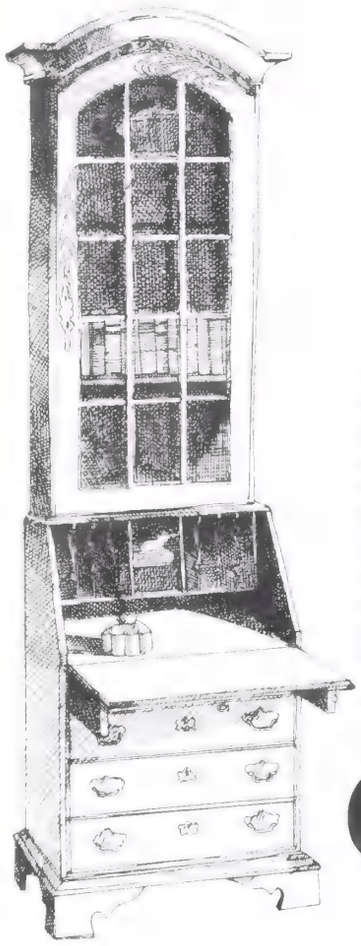
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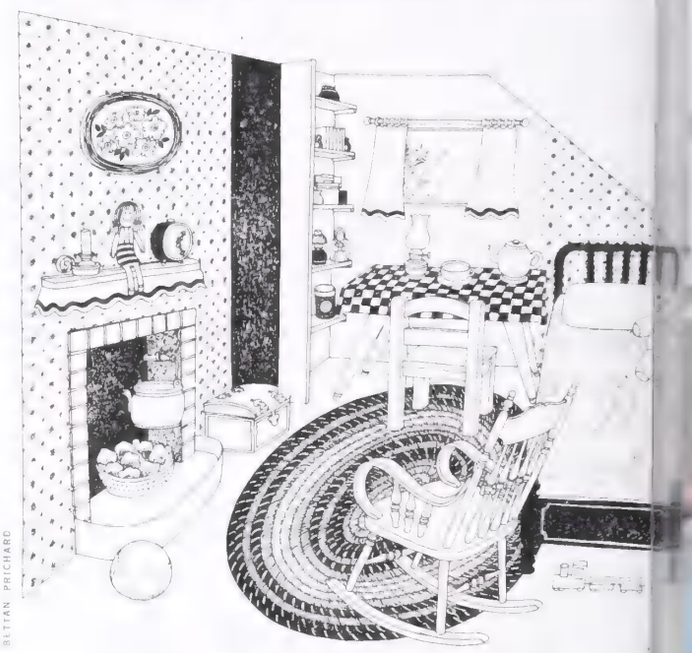
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From attic corner to child-sized guestroom
By Mary Hass

"WE DID IT"



BETTIAN PRICHARD

Now that conservation is coming into its own, it's time to tell how I remodeled attic space in our Illinois home into a tiny guestroom for visiting grandchildren. To me, it's very much a conservation story.

I have always been a conserver—of wood, paint, tiles, all the leftovers from home repair jobs often later so useful. I'm also a conserver of favorite pieces of furniture. My excuse for building this small guestroom was a child-sized antique spool bed which I realized could fit perfectly into an unfinished space, 4½ by 8 feet by 5 feet high, tucked under the eaves of our attic.

To straighten the sides of the area and eliminate dark corners, I first filled in two walls—the sloping wall and the one where the pretend window now is. Raiding my stockpile of odds and ends, I found enough two-by-twos for the critical part of the framing and filled in with one-inch scraps. The walls I covered with ceiling tiles, bits of hardboard and cement board (all done in a kneeling, sitting or prone position, since I am more than five feet tall).

Next came the fun of making a pretend fireplace. The natural cavity for it was already there, under a bookcase built into the room on the other side of the wall. I faced the front with red mosaic tiles left over from the time I tiled coffee tables, and I did some framing to back the mantel. A short length of two-by-four made a nice raised hearth. As I worked, I realized the fireplace was becoming more and more like the one I had long admired in *Winnie the Pooh* illustrations. To extend the resemblance, I made the hearth indeed out of a sturdy piece of [illegible] tube, edged the mantel with red and white ruffle and hung a kettle in the fire.

Fire! The challenge was to concoct a fire so realistic-looking that no child would be tempted to build a real one. For a grate I used an old aluminum pan on which I painted limestone chunks and place for coal. The perfect firelight for the bottom of the grate I found in a local Rockford drugstore—a motorist's miniature trouble light that flashes red and white.

To make a window, I looked through to a closet and covered the opening with a screen on which I painted a little old-fashioned scene. My husband lent a hand to create a breeze. His childhood rocker is also in the room as well as my old doll trunk and a dressing table stool made into a table.

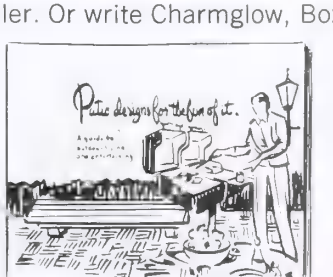
Total remodeling expenditures? Just the cost of the firelight, a roll of wallpaper and quart of paint. Everything else came from leftover repair materials conserved over the years. The interest dividend is all the use this new space gets. My grandchildren take turns sleeping in the little bed and if they are not sitting up under the eaves, chances are the neighborhood child is. It has certainly become a popular place.

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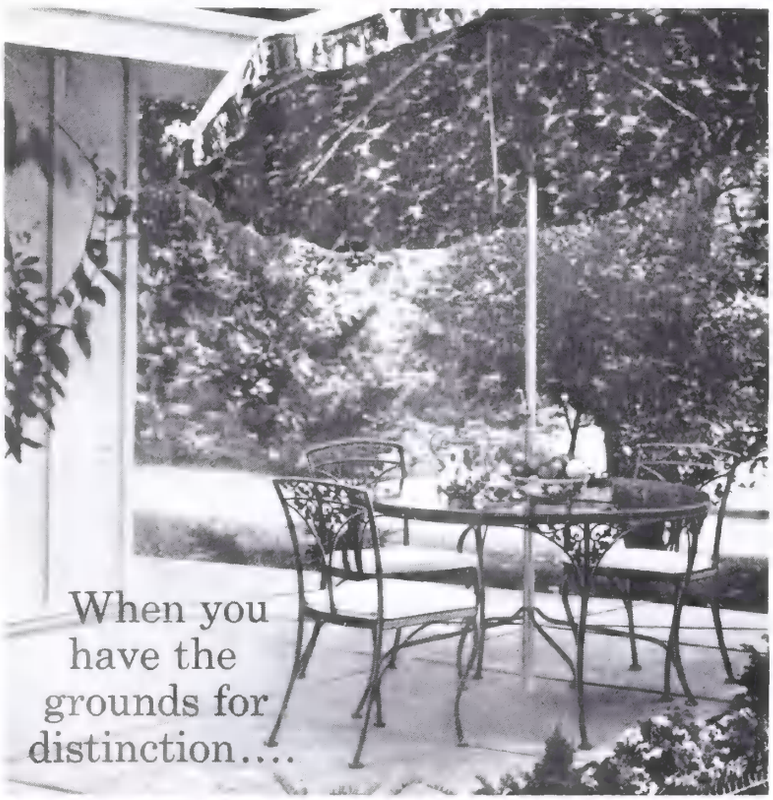
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Beautiful . . . because they're made of warm, natural wood, the best insulator.

Beautiful . . . because they're made so well they'll save you up to 15% on heating costs.

Beautiful . . . because you can order them with Perma-shield® weatherproof vinyl exteriors and welded double-pane insulating glass. They won't need painting or storm windows, can't pit or dent, won't rust or corrode.

Beautiful . . . because they come in so many sizes and styles, for building or remodeling.

Choose from 6 beautiful styles, all shown on this page. **1. Flexivent® Windows.** Use them singly or in picture-window groupings. **2. Perma-Shield Narroline.™** Wood exterior is completely covered with weatherproof vinyl, except for sash, which is factory finished. (Won't need painting for 10 years.) **3. Gliding Doors.*** A perfectly beautiful way to make your deck, patio or pool area part of your home. **4. Gliding Windows.** Slide open easily for top to bottom ventilation. **5. Casements.*** The slimmest, trimmest most elegant windows in America. **6. Awning-Style Windows.*** These combine a fixed upper sash with a lower ventilating sash. (Notice the removable grilles. They're available on all Andersen window styles.)

The point is . . . why look further, now that you've found Andersen? Just send us the coupon — and we'll tell you more of our beautiful story.

*This style also available in Andersen Perma-Shield®



Please send me your free booklet, "How to get good windows when you buy, build or remodel."

Mail to: Andersen Corporation, Bayport, Minnesota 55003.

☐ I plan to build. ☐ I plan to remodel a_____.

NAME_____

ADDRESS_____

CITY_____

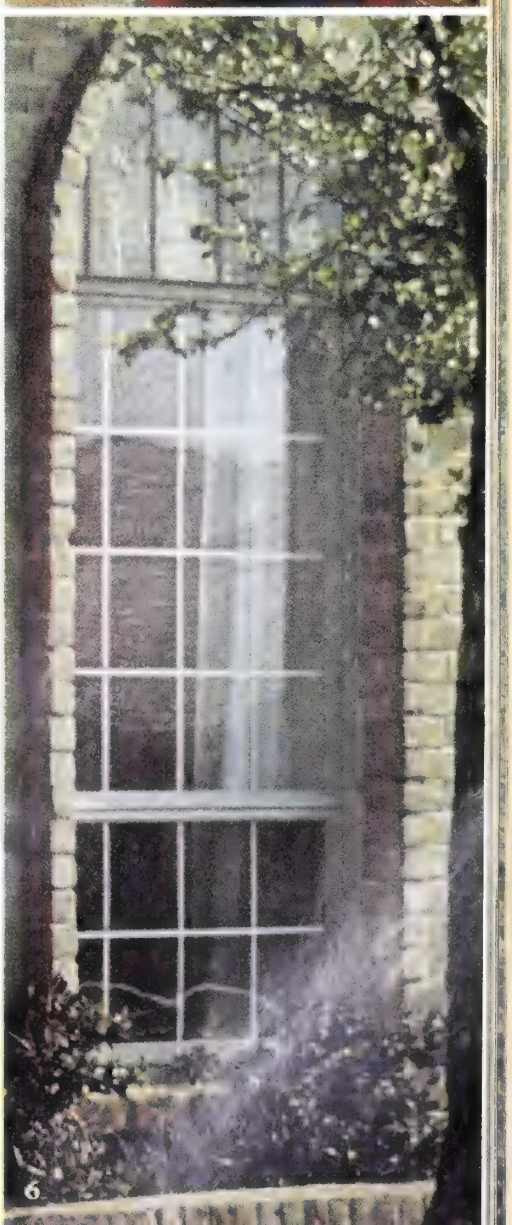
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HB-50

Andersen Windows

Window beauty is Andersen

Andersen Corp. Bayport, Minnesota 55003



Style and Comfort
any way you look at it



Designed in elegant styles, Pontiac rocker recliners come in a colorful assortment of vinyls and Scotchgard* treated fabrics . . . DuPont 100% nylon, velvets, and tweeds.

EZ Lounger by PONTIAC
Mark of Distinctive Chairs

For your FREE pamphlet on the many styles available, write Pontiac, Box HB5, 666 Lake Shore Dr., Chicago, Ill. 60611.

Up against a blank wall?



grace it with...

Beauty by Bassett

Presto! Problem walls become focal points when you grace them with glamor from Bassett. This masterpiece mirror features flawless plate glass surrounded by a richly-wrought frame of bright metal gold and smoked, veined glass. It's one of many magnificent mirrors, painstakingly crafted and sensibly priced by Bassett, world's largest manufacturer of decorator mirrors.

Send 25c for book, "Instant Decorating Ideas"—30 pages in color by Pat Guinan, famed decorating authority. Write Bassett Mirror Co., Dept. EE, Bassett, Virginia 24055.

BOOKLET BONANZA

Continued

and press tile in place. Literature describes uses from basement to attic—over concrete, wood or most old floorcoverings. **Flintkote Company. Free.**

16. Monsanto. The soil-hiding no-static-shock and rich luster features of carpets made from Cadon ® nylon are explained in a new, colorful 12-page booklet from the **Monsanto Company. Free.**

17. Sears 1971 Carpet Guide. This 48-page, full-color guide to carpeting tells you about various fibers and how to buy and estimate the cost of carpeting, and shows you Sears' complete line of carpets and rugs, too. **Sears Roebuck and Co. Free.**

18. Design World for Kitchen Carpet. Descriptive sheets include full-color reproduction of three printed carpet patterns designed for use in kitchen, dens and playrooms. The extra-dense 100% Dupont nylon pile provides maximum resistance to stains and spills, cleans easily. **World Carpets. Free.**

CURTAINS, DRAPERIES & FABRICS

19. Williamsburg Fabrics. Handsomely illustrated brochure in color shows 18th-century documentary fabrics reproduced by F. Schumacher & Co. as a specially licensed manufacturer for Williamsburg Restoration Inc. **F. Schumacher & Co. 81.**

20. Masland Duran. "Move Into The World of Masland Duran" plus "Masland Duran Cover Story." Two booklets give fabric samples plus ideas on how to give your home a fashion lift with Masland Duran upholstery vinyl. **Masland Duran. 50c.**

DECORATING IDEAS

21. New Decorating Ideas Brochure. The natural, kiln-fired beauty of ceramic tile is shown in this 16-page color brochure featuring a variety of handsome room settings. New products introduced by American Olean include Primitive and Tuscany lines with a handcrafted look, and Terra Vitra, a 12 by 12-inch tile. Thirty-six color combinations are suggested for coordination with plumbing fixtures. **American Olean Tile Company. 10c.**

22. Progress Lighting Ideas. Looking for traditional? Mediterranean? Early American? Contemporary? Or your own special blend? Mix or match periods and styles as you like and learn how to put proper lighting where you need it from this 120-page book of beautiful lighting and decorating ideas for every room in your home—and outdoors, too! **Progress Lighting, Division of Lighting Corporation of America. 50c.**

23. Lady Pepperell. Cre budget bedroom, featuring t over-pattern look, with ideas this guide to glamourizing girl's bedroom. **Lady Pepp Free.**

DECORATIVE ACCESSORIES

24. "Instant Decora Ideas." For the creative who envisions her home wit same flair and enthusiasm sees herself, these 30 pages descriptive examples of ways rors, framed pictures and topped tables can be used to plement her living area as w solve decorating problems. **B Mirror Co., Inc. 25c.**

25. "137 Copenhagen P lain Figurines." Impressiv page catalog includes 137 color reproductions of the B Grondahl figurine collection many feel is the most outsta of its type. Included are such known classics as Love Re Youthful Boldness and Re Children. **Bing & Gron 25c.**

26. Ridgeway Clocks. brochure contains a variety o clock styles, plus decorating your home and a listing of d in your area. **Gravely Furn Co. Free.**

FURNITURE

27. "The Baker Book." handsomely bound volume permanent library has more 250 pages showing the famous collections of authentic Eur English and Far Eastern d and an "album" section of s and color plates. **Baker F ture Co. 85.**

28. Berkline's Island of pose Booklet. Every happy today needs to have places family members can pause a lax. This brochure tells how ate an Island of Repose in room, with decorating ideas style hints. **Berkline Corp.**

29. Chromcraft. Forget Mama liked and find your ow citement in dining room furnis That is the theme of this b from Chromcraft entitled in Dining," with dining room entertainment units in full colo lists of model numbers, colors sizes. **Chromcraft. 25c**

30. Cushman Portfolio. you like to put together a home shows off your look yet main the beauty of the classics? T citing "how to" story is to Cushman's portfolio of design two beautifully illustrated broc featuring Cushman's furniture lections in oak and birch. **C man Furniture. 81.50.**

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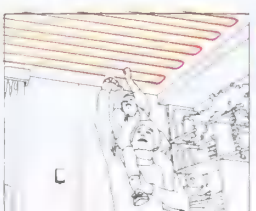
It's easy to heat an add-on room. You turn on the ceiling.

Bond Panelectric ceiling. With electric eating cables imbedded in gypsum-rock at go up as easy as regular wallboard. ctric lets you add a room without adding hot water lines and maybe exceeding city of your present heating plant. nstalled, and connected to a thermostat, uniform, comfortable heat at the exact ou like. Panelectric is a silent servant. e is no fuel residue so walls and furnish-

ings stay fresh and clean.

The walls? Bright and beautiful Durasan . . . the vinyl surfaced gypsum paneling from Gold Bond. The color? New Fire Orange in the Burlap texture.

Ask your building supply dealer or remodeling contractor about this beautiful combination . . . Panelectric, the turned-on ceiling and Durasan wall paneling. Or write National Gypsum Company, Dept. HB51G, Buffalo, New York 14225.



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BUILDING PRODUCTS



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Versatile *and* Decorative

From the Gallery Collection, by Ficks Reed; created to be used individually or to blend with other furniture. Superb design, quality construction. Unmatched selection of finishes, fabrics, colors and patterns for decorative versatility. At fine stores everywhere. Write for descriptive literature, and name of nearest dealer.

"The Most Famous Name in Rattan Furniture"
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FICKS REED COMPANY



BOOKLET BONANZA

Continued

31. Drexel Booklet Collection: An outstanding series of booklets illustrates the Drexel designs in Italian, Provincial, Mediterranean and Contemporary style categories. Each book is a complete guide for selecting bedroom, dining room and occasional pieces. **Drexel Furniture. $1.**

32. Flexsteel's Story of Fine Furniture. Highlights Flexsteel's fine upholstered furniture collections are shown in color, accompanied by the Flexsteel construction story. **Flexsteel Industries. 10¢.**

33. Founders Furniture. If you appreciate contemporary designs, you'll want to browse through this library of brochures on contemporary furniture. Each piece will be recognized for its craftsmanship, good design and imaginative materials, with groupings shown for every room in the home. **Founders Furniture, Inc. 50¢.**

34. Extraordinary Designs in Occasional Tables, Cabinets and Bars. A 32-page brochure illustrating Gordon's many collections, this book includes dozens of different styles Spanish, Italian, French Provincial, avant garde and others— in a versatile choice of finishes. **Gordon's Inc. $1.00.**

35. Henredon's Circa '75. A collection of living, dining and bedroom furniture in which the timeless motifs of the Oriental combined with exquisite contemporary design are shown in this illustrated 40-page brochure. **Henredon Furniture Industries Inc. 50¢.**

36. Catalogues of Grand Tour, Norman Court Collections. Brochures on new Tour de France collection, distinguished Heritage upholstery and other Heritage collections are accompanied by a handy room planning kit. **Heritage Furniture Co. $2.**

37. Holland Wire Products. Two brochures—"A Doctor's Look At Your Sleep Habits" and "Ask Yourself"—list many questions you should ask yourself when buying a new mattress. **Holland Wire Products. Free.**

38. J-D Originals. This 24-page brochure illustrates beautifully designed custom-upholstered furniture in Mediterranean, Spanish and transitional styles featuring exposed wood frames with smart detailing, available in several antiqued color finishes as well as fruitwood and walnut. **Jackson Of Danville. 50¢.**

39. Get Together with Kroehler. A 28-page full-color decorating guide, this booklet has ideas on furniture styles, color schemes, space planning and fabric care, with exciting room ensembles of Early American, Classic and Contemporary furniture. Easy reference numbers are given every item shown **Kroehler Mfg. Co. 50¢.**

40. Lane Furniture. La makes "1,001" different pie furniture to be sure you ave choice. Color folders show s heart Chests, bedroom and din room furniture, tables, reco nets, beverage cabinets, bo wall units and desks. **The La Co., Inc. 25¢.**

41. New Dimensions in fort. Full-color brochure the La-Z-Boy Sofette, a r sofa for every relaxing mo Sofette is an excitingly new invention. **La-Z-Boy. Fre**

42. Meadowcraft. This full-color brochure illustrate tensive line of wrought i aluminum furniture for ind outdoor use. **Meadowcra vision of Birmingham mental Iron Company**

43. Norman's of Sali New 12-page full-color pictures bedspreads and window treatments in actua settings, glimpses of the ma and the many moods you ca with coordinated fabrics in ful patterns, textures, styl finishes. **Norman's of bury. Free.**

44. Traditional Am Furniture. This 200-page gives many ideas on ways press yourself when furnishi home and displays the Pennsylvania House line of maple, pine and upholstere ture for every room. Many room settings are shown, pl trations of 43 wood finish and many custom options ultimate in individuality. room planning guide and furniture care are included. **sylvania House. $2.**

45. Pontiac Furniture full-color brochure shows th styles making up the "Com World Of E-Z-Lounger" by Rich styling and a wide ass of fabrics and colors are pre Learn more about the sin softness and stretch-out relax an easy lounger. **Pontiac ture. Free.**

46. Booklets From Simm "How To Buy A Mattress" t mattresses are made and d firmness, sizes and proper care. Also included is a pu Shoppers Guide for Beautyre tresses, giving models, pri sheet and blanket sizes. "Ide Bed Sofas . . . For The W Live Now" includes full-color descriptions and prices of models, plus exciting New Collection of Simmons convert **Simmons Company. 25.**

47. Tell City Primer of American Home Decor

Continued

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IT'S HOME IMPROVEMENT TIME



Just because you can drink the water in your home doesn't mean it's pure. Potable yes—pure no. 85% of all household water supplies contain pollutants such as hardness and sediment.

Water hardness reacts with soap to form a sticky film which adheres to skin, hair, clothing, fixtures. It's recognized as the ring in the bathtub.

This film can coat and mar complexions—may even cause skin infections. In clean, filtered soft water, this substance cannot form.

Culligan water conditioners control pollutants like hardness, sediment, rust, bad taste, odor. Your Culligan Man has fully-automatic models for rent, or on a service basis, or for purchase as low as $198.*

*Markette model not shown. Prices optional with dealer.

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Franchised dealers in the U.S. and 85 countries. Culligan International Headquarters, Northbrook, Illinois 60062. Franchises available.



if you think that
heart disease and stroke
hit only the other
fellow's family.

GIVE...
so more will live
HEART
FUND

Contributed by the Publisher

BOOKLET BONANZA

Continued

This 112-page, hard-cover decorating guide has many practical suggestions on how to achieve the Early American look without spending a lot of money. It includes a room-planning kit, with decorating ideas and illustrations of the entire line of Young Republic solid hard rock maple living, dining and bedroom furniture. **Tell City Chair Co. $2.**

48. Thayer Coggin Designs. This presentation includes the regular line of contemporary furniture, plus a special brochure of part-time (convertible) sofas, showing three Thayer Coggin franchised collections: New Concept, Environment 70 and New Dimension. **Thayer Coggin, Inc. $1.**

49. Furniture Portfolio. Bedroom, dining room and occasional furniture is illustrated, including French, Spanish, Mediterranean, Italian and Early American designs, some shown in colorful room settings. Specifications of each piece help you to plan your rooms accurately. **Thomasville Furniture Industries. $1.**

50. United Furniture. A collection of brochures on fine furniture running the style spectrum from 18th century Spanish to the most up-to-date contemporary. **United Furniture. 25¢.**

51. Furniture Designed for Gracious Living. This 52-page brochure contains both color and black-and-white photographs of bedroom and dining room furniture, breakfronts, wall cabinets and occasional pieces. **Union-National Inc. 75¢.**

52. Bennington Solid Pine Collection. Color brochure of fine Early American furniture notable for its robust beauty and deep-toned golden warmth has full-color room settings and individual illustrations of heirloom pieces for bedroom, dining room, living room and family room. **Vermont Furniture Co. 25¢.**

53. Add the Occasional Furniture That Reflects You Best. Weiman Furniture's 1971 line, featuring the new Tempo Collection, offers you fine occasional furniture. Write for a free color brochure highlighting this beautiful furniture, including our new Warren-Lloyd upholstered pieces. **Weiman Furniture. Free.**

54. How to Decorate with French Provincial. Give your home the warmth and appeal of ageless traditional styling. Color brochure of room settings beautifully illustrates the complete Lorraine IV Collection of bedroom and dining room furniture in fine French Provincial styling in natural wood and seven color finishes. **White of Mebane. 50¢.**

55. Indoor-Outdoor Ideas. This colorful brochure illustrates Woodard Wrought-Iron Furniture in both indoor and outdoor settings. Thirteen Woodard groups are imaginatively shown. **Woodard. $1.**

HEATING & AIR CONDITIONING

56. Lennox Industries. ing and air conditioning booklet plains how you can get ma fresheness indoors and gives tip home construction to cut he and air conditioning costs. It tells how to plan heating for e addition of central air conditio **Lennox Industries. Free.**

57. Panelectric: The Tur On Ceiling From Gold B Form 8153. This literatur scribes and depicts this firm's tric ceiling heating system shows how Panelectric elimi baseboard heating problems tha hamper furniture arrangement sibilities. **National Gyps Free.**

HOUSEHOLD CLEANI HINTS

58. Clean and Beautify h eling, Appliances, Forma Vinyl and Tile Surfaces. to clean and beautify wood p ing, Formica tops, wood cabi tile and grout and vinyl wall ings is the subject of an attra full-color booklet. **Magic Am ican Chemical Corp. Free**

EQUIPMENT AND ACCESSORIES

59. Counterspace Cook From Corning. This six booklet explains Corning's m ranges and cooktops, covering smooth-top Corning Counterar electric range with self-clea oven: The Counter That Co electric cooktop and the Co Saver built-in work surface. Al as easy to clean as they are be ful. **Corning Glass Wo Free.**

60. Stainless Steel Sinks matize Every Color Sche Get the whole story of the virtu stainless steel sinks in this 40 brochure of ideas for kitchen, laundry and recreation room t "Water Can Serve You Throug Your Home." **Elkay Mfg. Co. 25¢.**

61. Dishwashers Soak and Pans . . . Automatic KitchenAid eliminates dishwa hands . . . at the touch of a bu . . . with patented soak cycle. Le the convenience of truly auto

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THIS IS VINCENT PRICE'S FAUCET.

When you're an art critic and a gourmet, your kitchen is more than a place to prepare great food. It's the showplace of your home.

That's why Vincent Price has a Delta single-handle faucet in his kitchen.

It looks beautiful. With its sleek simple design.

And it's so beautifully convenient. One handle controls both flow and temperature.

Delta is Vincent Price's faucet. Because it's simply beautiful.

Delta Faucet. Simply beautiful.

Delta Faucet Co., Greensburg, Ind.-Rexdale, Ontario. A Division of Masco Corp.

If you don't use Zip Code,

don't gripe about the mail.

"Oh, the mail's too slow."
"You're never sure it's going to get there on time."
"It should have come yesterday."

At the Post Office, we know mail service can be improved.
But we're faced with a problem that would stagger anybody.
We have to handle a volume of mail that's growing by *billions* a year.
Fortunately, we have the answer.
Zip Code.
There's just one problem.
A lot of people aren't putting Zip Codes on their addresses.
They aren't putting Zip Codes on their return addresses.
Some don't even know their own Zip Codes.
Ironic, isn't it.
The Post Office is being swamped.
We know the way to keep up.
We know the way to give better and better service.
But still some people would rather gripe than help.

Mail moves the country—ZIP CODE moves the mail!



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BOOKLET BONANZA

Continued

dishwashing with KitchenAid color literature. **The Hobart Manufacturing Co. Free.**

62. Kitchen Design. Comprehensive 36-page illustrated manual for home builders or remodelers gives helpful kitchen planning ideas, with sections on work centers and dining areas, information on lighting, decorating and ventilation. **Kitchen Kompact, Inc. $1.**

63. Kitchen Planning Ideas. A booklet of ideas to help you plan that new "dream kitchen," with many helpful hints to make your kitchen function efficiently. **Tappan. Free.**

LAMPS

64. A Treasury of Rembrandt Lamps. A variety of styles are shown in 24 full color pages featuring Rembrandt Lamps in decorator rooms. **Rembrandt. 25¢.**

65. Stiffel Lamps. Beautiful 40 page brochure illustrating lamps and decorative furniture accessories of excellent design and taste. **The Stiffel Company. 25¢.**

TABLETOP

66. Aynsley Bone China. When the Queen of England wanted bone china for her wedding table, she chose Aynsley. Write for 28-page full-color brochure showing Aynsley dinnerware patterns. **Aynsley Bone China. Free.**

67. Baccarat Crystal Patterns. For prices and history, read "Baccarat, the Crystal of Kings." With this booklet comes "Ceralene China," a color brochure of 33 distinctive Limoges china patterns with prices and historical background. **Baccarat Inc. 50¢.**

68. "The Irish Cloth That Brought Modern Linen to the American Table." The great story of Irish linen, as made by Braidwater, is told from the beginnings over 200 years ago to the flashing prints and solids that today comprise the new entry of permanent-press, soil-release linen for the American table. Included are sample swatches. **Braidwater Pure Irish Table Linen. 10¢.**

69. Dansk Designs Ltd. Tabletop Collections: A full-color brochure showing products designed for today's kind of life, where casual and elegant are divided by the finest of lines—and where the loveliest things you own can cross the line with ease. **Dansk Designs. 10¢.**

70. Lunt Silversmiths. Unusual savings are available through June 26 on all sterling flatware patterns, including the new "Concordia," and on wedding and anniversary gifts in silverplated hollow ware. Literature details choice and pric during these special Spri **Lunt Silversmiths. Fr**

71. Royal Worcester. pany offers a complete tabletop package, includi ful booklet entitled "Set Table" and full-color pri illustrating Royal Worce China and Flameproof Worcester Crystal, Stuar and Worcester Silver. **Roy cester. Free.**

72. The Glasses fo Wines. Written by world wine connoisseur, Frank S er, this helpfully illustrate may spare you the need f over volumes. It includes most important rules of wi and the seven recommend for various classifications and brandy. **Seneca Gla**

73. The Most Beautif tal in the World. A full-color presentation of t 1971 crystal collection, thi shows traditional and con hand-blown lead crystal by ican glassworks that has ducing without interrupt 1891. **Seneca Crystal.**

74. Sheridan Silver C ite Designs and Fine Silv Hollow ware." Choices inc ing sets, chafing dishes, go bordered trays (each heav plated). A rich heritage Anne, Chippendale and Re styling can be chosen guide. **Sheridan Silver**

75. The Look of 70 less. This 16-page bookl the finest variety available less flatware today, inclu patterns in traditional, cont and Early American mo **preme Cutlery. 10¢.**

76. Towle. Colored bro lustrates Towle's active ste ware patterns and contains tion on the various servi how to choose your pattern to buy sterling. **Towle.**

77. Party Smarty With recipe ideas for cocktail parties and other full-color booklet shows the West Virginia Glass barware, wines and decora tal. **West Virginia Gl 25¢.**

78. Beauty Is Glass Viking. A 42-page booklet story of how Viking American Glass is made e hand. Many pictures expla tional glassmaking craft. **Glass Company. 50¢.**

79. Waterford Crystal ford's 32-page booklet di wide variety of lead crys ware and fancy pieces wit It stresses the skilled hal manship, designs and f shapes in this cut crystal, handmade in Ireland. **Wa Crystal. Free.**

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Simply beautiful. Distinctive DAVENTRY™ style is the newest FLINTKOTE *Peel and Stick** Floor. Because the adhesive's on the back, DAVENTRY tiles are convenient and fun to put down. Anywhere. Basement to attic. They stay down, too. And wait 'til you see the low vinyl asbestos tile price. Beautiful.

* PAT. PEND

FLOORING PRODUCTS, East Rutherford, N.J. 07073

FLINTKOTE®
peel and stick PAT. PEND
the FUN FLOOR

FLINTKOTE

IT'S HOME IMPROVEMENT TIME

BOOKLET BONANZA

Continued

MISCELLANEOUS

80. Early Times. An interesting and informative assortment of recipe booklets gives helpful hints for the use of alcoholic beverages. Included with recipes is a folder making available unusual home bar and gift accessories featuring the Early Times Pussycat Glass offer. **Brown-Forman. Free.**

81. How Does Your Baby Grow? Guidelines for observing baby's growth from birth to toddler, with helpful hints on how to make life more pleasant for baby and parents, are given in this illustrated booklet from Cosco, whose juvenile products make life easier and more comfortable. **Cosco. 10c.**

82. Your Guide to Successful Entertaining. A 23-page illustrated booklet is chock full of recipes, games and helpful hints to make your entertaining more successful. **Irvinware. 25c.**

83. Kimberly-Clark. You need not blush about using tinted tissues. Color is compatible with conservation, according to a recent memo to consumers from Kimberly-Clark Corp. You can get a copy of this memo on colored tissue products from **Kimberly-Clark. Free.**

84. Home Buying Guide. A Popular Library paperback answers a multitude of questions concerning buying or building a new home. In its 150 pages is everything from preliminary financial planning and site location to closing the transaction. **Lawyers Title Insurance Corp. 25c.**

85. Help Us Celebrate Our Sesquicentennial. This free, four-color, 48-page booklet discusses many anniversary events planned in Missouri this summer. **Missouri Tourism Commission. Free.**

86. The Home Seller's Guide Book. Literature outlines specific steps to ease the strain and upset that frequently accompany the sale of a home—which is normally one of the most important financial transactions of your life. **National Association of Real Estate Boards. Free.**

87. Scholz Design Collection. Scholz Homes offers a free folder introducing their design collection—and tells why this firm is a leading manufacturer of luxury homes and a recipient of many design awards. **Scholz Homes Inc. Free.**

88. South Carolina. America's answer to the West Indies has a new book, both beautiful and non-touristy. **South Carolina Division of Tourism. Free.**

89. Tyndale's Handbook of Lamps and Accessories. A 20-page booklet features a representative sampling of the Tyndale collection of lamps and accessories from early primitive designs to contemporary classics. **Tyndale Inc. 25c.**

90. Gorham. Everybody wants "Beautiful Tables." And Gorham tells you how to have them in this free booklet of wonderful ideas for coordinating your sterling, china and crystal. **The Gorham Company. Free.**

91. "How to Choose an Organ." An informative, 32-page booklet for the prospective organ owner points out what to look for and to listen for before selecting any electronic organ. **Conn Organ Corp. Free.**

92. Lenox and Oxford. Full-color pattern booklets illustrate beautiful Lenox China, hand-blown Lenox Crystal and pure white Oxford Bone China, displaying more than 90 patterns for you to choose from. Complete china crystal coordination guide and suggestions included. **Lenox Inc. Free.**

93. Custom Kitchens. Plan your new kitchen with the help of a new 44-page, full-color kitchen book. Shown is a full panorama of kitchen decors, finishes, and exciting room arrangements. **St. Charles Kitchens. $2.00.**

94. Redwood Decks. Booklet shows architect's and landscape planner's solutions to the problem of increasing usable outdoor living space, featuring decks a home handyman can build. Deck construction tips are also included. **California Redwood Assn. 10c.**

95. Harvard Bed Frames. A new folder describes and [illegible] the most popular styles of Harvard Bed Frames, including a [illegible] Frame for queen-size bedding. It also illustrates the various [illegible] mobility Harvard offers, and which is best for different [illegible] floorcoverings. **Harvard Manufacturing Co. Free.**

96. Outdoor Gas Appliances. Colorful brochures and [illegible] gas lights to suit any architectural style, plus six basic kinds of barbecues in 16 different [illegible] **Charmglow Products. Free.**

97. Molded Stone Brochure. Everything you need to [illegible] the beauty, function and versatility of Molded Stone ® sinks, showers is highlighted in this colorful brochure, including [illegible] versatile laundry sinks. Both [illegible] and Molded Stone ® showerbases. **Formica Corp. Free.**

98. Fostoria. Free from Fostoria—a full-color brochure [illegible] wide selection of beautiful hand-blown crystal for formal dining and sturdy handmolded glassware for everyday, with patterns to fit every mood and decor. **Fostoria Glass Co. Free.** ■

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Lady Alsons

PERSONAL SHOWER

At last, a shower just for you. It's complete controllable. You can hold it in your hand adjust its spray. Or use it as a wall shower any height you prefer. Bathe with comple freedom as you have never bathed befo Shower without wetting your hair. Pamp yourself with soak and spray tub baths f that soothing, relaxing satisfaction welcome to your body and nerves. Add Alsons Personal Shower to your bat 22 models to select from. Available wi brush and bidet attachments, wherev finer home products and plumbin goods are sol

alsons CORPORATION

America's freshest new bathroom ideas.

Somerset, Michigan • Covina, Califor

mless . . . the Floor You from a Can" was the subject article I wrote back in No- er of 1969. We received a antial amount of mail, in- ing that some of you were ested in the concept. Now, of an advance in this age-of- istry floor has come along, t's worth mentioning. One of roblems in the past has been ungent and often toxic odor newly laid coats of seamless rial. The smell came not the basic chemicals but solvents. American Chemex, a young company in De- , Ga., has come up with an seamless floor system that ter-based. There are no toxic s—in fact, practically no at all—plus the advantages vater thinning and water -up. To date, the system is eted through licensed dealer- cators. For more information e name of a dealer near you, the company at 2729 East e De Leon Ave., Decatur, 30030.

yard climber

e's something a little differ- ow for the swing-and-sliding l set. Built of interwoven 3 by h timbers and sturdy enough dozen climbing youngsters.

By John H. Ingersoll

IDEAS TO BUILD ON

these new backyard play units combine the joy of climbing, the security of an enclosure and the thrill of jumping (from a safe height). They are scaled-down



versions of successful structures designed for public parks by Landscape Architect M. Paul Friedberg. The home-sized climber arrives in parts. You put it together—not too difficult since all parts are precut, the edges and corners rounded and bolt holes already bored and countersunk to accept hardwood plugs. Hardware and complete instructions come with each kit. You supply a hammer and socket wrench. For where-to-buy and pricing information, write to TimberForm Div., at 1727 N.E. 11th Ave., Portland, Ore. 97212.

Controlled wine storage

The light and the temperatures in your home may be perfect for you, but they tend to damage fine wines. The solution: you can have a wine cellar built . . . or buy one. Yes, "buy" is the right word. There is on the market today a prefabricated, redwood-clad enclosure for fine wines. Called the Wine Vault, this liquid storage bin can be put just about anywhere in your house or apartment. Once the vault is closed, the temperature stays within the desired 53-57° range, there is constant darkness and a small conditioning unit maintains proper humidity. The vault door is protected by a push-button combination lock. Prefabricated panels make up this room within a room and fit together with a patented locking device in about half an hour. The smallest unit, Chateau Petit, stores 256 bottles, is 6 feet 6 inches high, 3 feet 3½ inches deep and 4 feet wide and costs $995 F.O.B. San Jose, Calif. Four more standard sizes range up to a room about 6 feet by 12 feet for 1,588 bottles at a cost of $2,995. If ideal storage for fine wines appeals to you, write for more information to The Wine Vault, P.O. Box 6298, 909 Park Ave., San Jose, Calif. 95150.

Vinyl repair kit

Last summer, we asked a furniture manufacturer how to repair torn vinyl upholstery. His answer: "You can't. Buy woven fabric." Today, that's no longer true. You can have tears, rips, burns, punctures repaired professionally or buy a kit and do the work yourself. The means are provided by a new product called Vyna-Weld. With this material you can patch vinyl, leatherette, Naugahyde and even leather, says the maker, and match both color and texture of the original

[Continued]



Avon, Conn.; Architects: Callister & Payne-August Rath; Builder: Paparazzo Development Corporation, Southbury, Conn.; Cabot's Stains throughout.

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IDEAS

Continued

covering. And, says the manufacturer, the repair is permanent. Not a glue and not a fixed piece of vinyl, the compound is about the consistency of soft butter when applied, and it dries in a few minutes. An "all color" kit good for about 20 repairs sells for around $6: a single-color kit —two or three repairs—for $2. The kits are sold in better department stores and hardware stores. If you can't locate one, write for information to the maker, Vyna-Chem, Inc. The address is 515 E. Main St., Bound Brook, N. J. 08805.

Divide and beautify

Room dividers, area screens, café doors or a luminous wall section —these are some home projects that new, flat, striped fiber glass reinforced plastic panels adapt to handily. Produced by Filon, they come in three designs, available where building materials are sold: Harvest—gold and light yellow broad stripes accented by thin brown stripes; Sunset—orange tape stripes with a golden pinstripe accent; Meadow—soft green stripes accented by white pinstripes. The colors show with equal intensity on both sides. Panels are made in 6-foot lengths, 24 inches wide and 3/64 inch thick. One panel sells for around $8.50. Well suited to indoor projects, the acrylic-fortified panels stand up to weather, too—framed for patio screening or fencing.

Need an extra drawer?

Maybe you could use a new drawer underneath a kitchen wall cabinet or a sewing table or attached to a workbench. All these possibilities are made rather easy to do on your own, using a set of drawer slides produced by Grant Pulley & Hardware. One set of metal channels attaches to the sides of the drawer, the other set to wherever you want the drawer. You supply the drawer (build it, buy it ready-made or use a drawer from an old bureau due to be discarded). The channels attach to wood, metal or plastic, according to the company, and are capable of supporting up to 50 pounds. Depending on length, the cost per set will run between $3 and $5. Its prosaic name: Grant 344 Add-A-Drawer Slide.

Helpful for remodeling

Ideas and advice for making changes around your home are found in four new booklets published recently:

• "The Elbow Room," an eight-page color brochure describing several ways you can add a 6 by 8-foot room to your hous- an gain a bigger kitchen, a w room, office or bedroom. If a all the work on your own, t could run around $600, acc to Western Wood Products the group offering the b For a bargain rate of 25 WWPA will send the br and complete building plan step-by-step instructions. T dress: Dept. 545-6L, 700 Bldg., Portland, Ore. 9720

• "Do-It-Yourself—Gypsum board Application" is a fou clearly describing just e what its title says. If you w test your building skills, th er is free from G. S. N Georgia-Pacific Corp., 900 Fifth Ave., Portland, Ore.

• "Introducing Character-M Flooring," a small four-page describing a new "ant wood floor. Burls, knots a ural defects give the wo aged look, and a tough sealer protects its surface. are one plank and two p patterns in oak: a parquet in walnut. The folder is fre the maker, Wood-Mosaic Flooring Div., P. O. Box Louisville, Ky. 40221.

• "Alcoa's Alumiframe Bu System" is a 20-page color bo directed at anyone thinking a major addition or a new o All the house framing— plates, joists and roof trus are made of aluminum f system. It's a working alte to wood framing and coul money. For a free copy, w Aluminum Co. of Americ Alcoa Building, Pitts Pa. 15219.

And then some . . .

• Travel by train through tial vacuum tube at speeds 1,000 miles per hour in ra held a foot or so above the by the power of magnetic "is technically feasible," Physics Professor Paul L. ards, University of Califo Berkeley. Economics and p may be more of a hurdle fo a project than technolog adds.

• The country's first "e mover," a continuously mov mode of transportation, is c a test run by October 1 Morgantown, W. Va. A fed sponsored project, these ca the means to move them prove to be a workable solu to the people and vehicle snarl in our cities. Europe f project (they call it a "rail is due to be completed by 1 the city of Gothenburg, Swe

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Rockford ..... Teslow Remodeling Co.
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Lovell ..... Town & Country

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East Conway ..... Town & Country
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South Orange ..... Fiore Brothers Inc.

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Bellerose ..... All Island Remodelers Inc.
Glendale ..... Frederick Const. Co.
Levittown ..... Zino Const. Co. Inc.
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New Hyde Park ..... Joseph Graziano Inc.
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Rochester ..... Bell-Hi Company Inc.
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Greensboro ..... Dockery Lumber Co.
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OHIO
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Remodeling a brownstone in Brooklyn
By Rita Kirsch

"WE DID IT"

We began our adventure in brownstoning like a lot of other couples—when we realized how little space we had for the high rent we were paying on our Manhattan apartment. Where could we go to find a spacious spot near New York? The suburbs would mean tremendous time and effort commuting. So we started out looking for a house on Staten Island and ended up finding a brownstone near downtown Brooklyn last spring. Many houses in this area are being renovated, and when we bought ours, we also bought the challenge of restoring it to a livable condition.

The house is four stories high with a large backyard that has a flowering apple tree and an oak taller than the house. We had a large deck built off our dining room, and I plan to dig into the garden as soon as we finish decorating. The interior need little structural work, altho the heating and plumbing syst had to be updated, and we ad a new kitchen/dining area on parlor floor. The original kit on the garden floor is now of a rental apartment (we h the other three floors).

We designed new arched f places, built with old brick, both the living room (*below*) the fourth-floor sitting/sew room (*bottom*), my own spe workroom. An ideal sunny pla it contains my sewing mach and a large sewing closet w rods and shelves for materi a peg board and baskets for tions and an ironing board. ter many months and lots of w ries (and fun), we now hav spacious home close to the





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WEST VIRGINIA
Stone & Thomas, *Wheeling*
Woodrum Home Outfitting Co., *Charleston*

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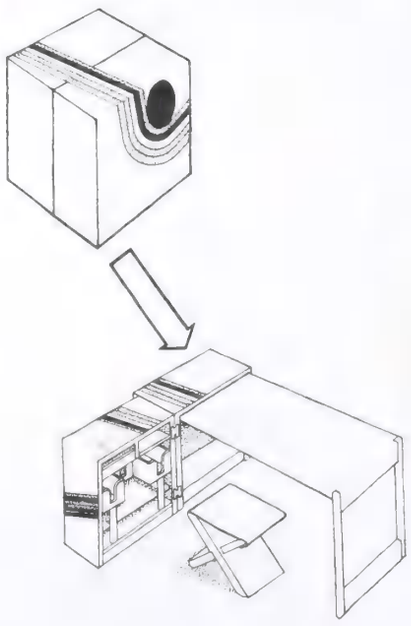
Editor: MARION GOUGH □ Sobering first thought: "Two acres of ground go under concrete in the United States every minute"—estimate of Dr. Robert Jenkins, scientific advisor of The Nature Conservancy, which is currently drawing attention to what our highway builders are doing to the land we have to live off, specifically freshwater wetlands . . . in its second printing, heartening sign of more and more personal concern with the ecology, Joseph L. Sax's *Defending the Environment, A new strategy for citizen action* (Alfred A. Knopf, $6.95), the strategy being to bring legal suit against those who are abusing your environmental right to live in a clean, balanced surround of earth, air and water . . . meantime, 600,000 youngsters, members of 4-H Clubs, are scouting the environment, causing some waves, as in Washington, D.C., where 10 boys and a leader hiked 166 miles along the Potomac, sampling its polluted waters, then put their findings on display at a suburban shopping center to focus public attention on the problem . . . in Arizona, a hopeful project called Flushing Meadows "cleans" secondary sewage water by filtering it through fields of grass, produces water fit for irrigation and recreation purposes . . . in New York, the city's Environmental Protection Agency and the Package Designers Council putting their heads together on the tough nuts of packaging and pollution . . . See-Gro kit, an educational tool by Union Carbide, lets students from kindergarteners to ecologists observe plant and root growth and the effects of pollution and insects, via seeds laid on inert chemical gel.

● ● ● **Imminent chill, from Greenland's icy icebergs, 3,000-year-old ice from polar icecaps, purest solid water in the world towed in from the sea, cubed and packaged, soon to be found in your nearest gourmet shop, the good Lord and Food and Drug Administration willing . . . distributed by the Royal Greenland Trade Department, already crackling and poppling in European drinks, previewed in America at a recent Smirnoff Vodka tasting in New York.**

CRAFTINESS

More ado about macramé, the art of knotting with strings and things, very large with the young, given another big push by Dona Z. Meilach's new how-to book, *Macramé, Creative Design in Knotting* (Crown Publishers, $7.95) and Macramania, a New York shop devoted to the craft . . . *Craft Shops/Galleries USA*, a cross-country guide recommended to shopping vacationers on the hunt for the handcrafted, $2, from the American Crafts Council, 29 West 53rd St., New York City 10019 . . . that season again in the Ozarks, time for the little crafts colony of Silver City, Mo., to start showing tourists how they make things, from forged iron to sassafras candy . . . and how about Scotchgard Fabric Protector to shield that work-of-love needlepoint from wet, oily or dusty stain, to be sprayed on by you from an aerosol can, but usable, for that matter, to protect any type of fabric in pristine cleanness.

● ● ● **From strike-bound Albion Ann de Courcy reports the London scene brightened by the Daily Mail Ideal Home Show, displaying replicas of Omar Sharif's Paris bathroom and a room of Princess Grace's (furniture lent from the Palace in Monaco) and five complete houses, one decorated by A. de C. herself . . . Londoners gone all rock-happy for minerals, with a Mineral Gallery just opened on the Brompton Road . . . also mad for the Italian plastic furniture collection at Heal's, which includes "Presto," a square table-storage unit like a magician's trunk, secreting a pull-out table, china, cutlery and folding stools (see it below) . . . smart new spa in Brighton, the Metropole Hydro, the whole balneology bit in luxury for the just uptight or the ailing, the Brighton Pavilion hard-by for divertissement . . . and rumor scuttles in that there's an All-England Mouse Show, blooded stock, handlers, blue ribbons included.**



● ● ● Poignant listening: *Jesus Christ Superstar*, the disturbingly titled rock opera of the Passion, which in fact disturbs not by blasphemy but by its sensitivity to man's inhumanity to man.

● ● ● **New versions and diversions: the American Indian takes over and the stroller declines as young mothers walk out with baby strapped to a backboard . . . available, a papoose blanket in Indian patterns by a firm called Sweet Petite, part of the profits earmarked to aid American Indians . . . Slim, a new thinner, faster-to-dry-with terry towel by Martex-West Point-Pepperell . . . Dow's booklet, *Gardening with Saran Wrap*—advices on how the clinging plastic film keeps cut flowers for weeks, makes a windowsill greenhouse, propagates plants by the Chinese air-layering method, from Consumer Information Service, First and Water Streets, Bay City, Mich., 48706 . . . all you ever wanted to know about Woman's Lib, to be learned in a game of the same name by Urban Systems . . . for treasure hunters, a 32-page *Signs and Symbols for Locating Buried Treasure and Lost Loot*, so you should know where the booty is buried, $2, from Harte's Specialty House, Streator, Ill. . . . latest haunt of senators, La Niçoise, Washington restaurant where food is French, chef plays guitar, everyone sings and the waiters serve on roller skates . . . Master-Gym, home exercise center, where three members of the family can work out simultaneously in space no larger than a pool table . . . Temp Aid, made in two versions, becomes an instant heat pad or an instant ice bag, the thermal miracle performed by dry chemicals and a solvent in a plastics bag.**

CONSUMING INTERESTS

Nouvelle vague in the supermarket: Pathmark stores and others now follow Cost Per Measure Pricing, meaning packages and tins clearly marked with weight of contents and the price per unit of weight, and Open Dating, meaning foods marked with the dates by which they must be sold to insure freshness (as in photographic film) . . . packages are frequently marked for freshness by manufacturers, but in varying codes, usually unnoticed by consumers . . . for double-checking customers who want to crack the code, Pathmark makes available a Code Book, listing such manufacturers' marks and their meanings . . . the computers are coming: already in Paris, Comchex, a computerized grocery store, where shelves display one item only, shoppers pick up a slotted slip instead of a can, take their slips to checkout to be whirred through a machine, and immediately out comes their order.

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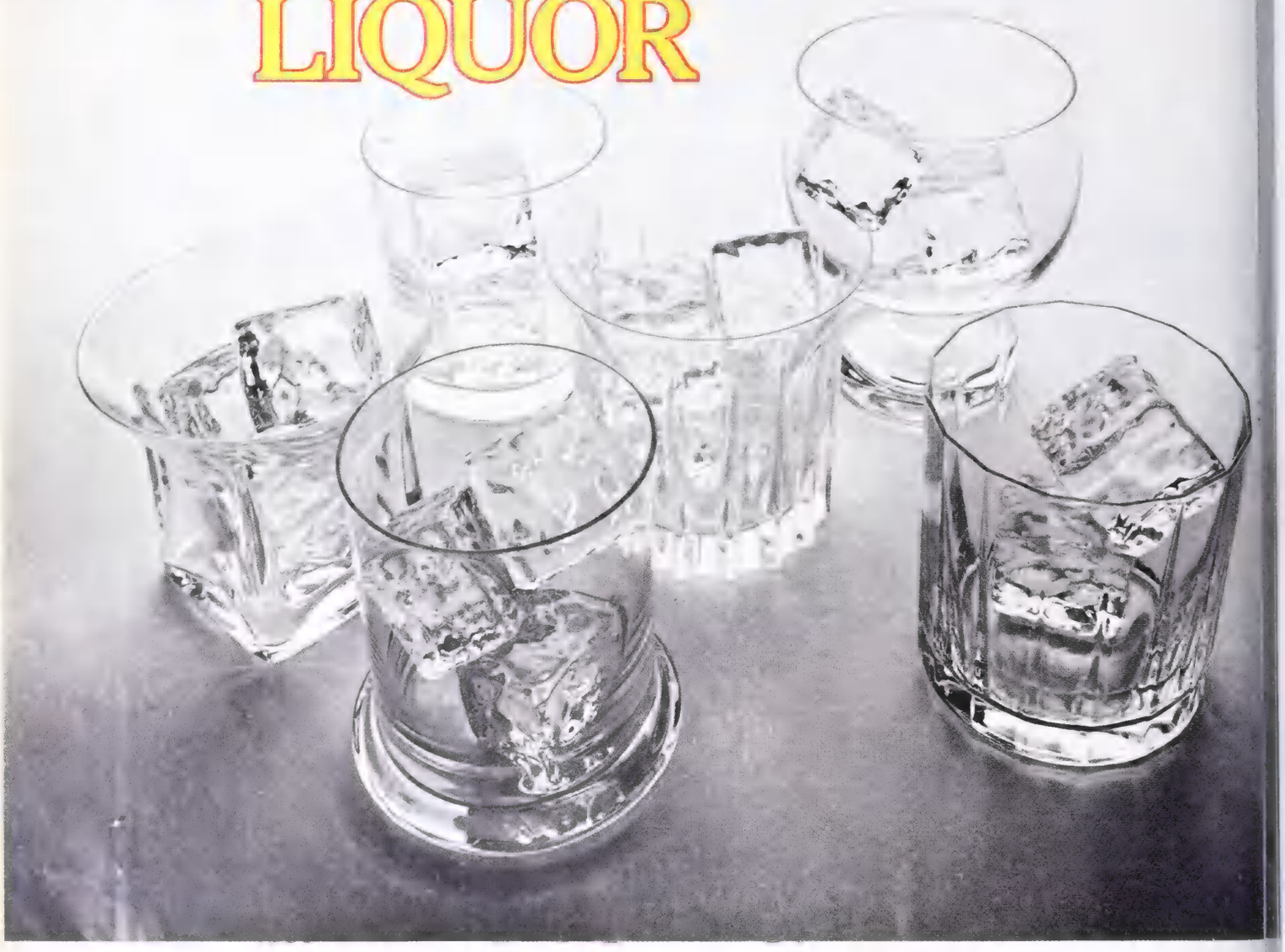
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OUR 75th YEAR
75
House Beautiful
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Webster calls it "a boundless three-dimensional extent in which objects and events occur and have relative position and direction." If one of the events that occurs is two children charging past in a too-small kitchen while you're balancing the perfect crême brulée, Webster's "boundless extent" won't do any good. What you need is more prosaic—old-fashioned elbow room. Since our subject is remodeling, a great deal of talk about space is inevitable, for when you get right down to it, space is what remodeling is all about. If you want it badly enough, an older house is almost the only place to find it. Most of our talk is practical—about rearrangement of the kitchen, new doors to outdoor living, balconies added, etc. But there are comforts for the spirit here, too—the drama of high ceilings, the elegance of woodwork restored, the impact of wide expanses of glass. In sum, perhaps, a prose poem dedicated to the uses and pleasures of space.

SPACE

A LOT OF PROSE, A BIT OF POETRY

DEBUTANTE LOOK FOR A DEPRESSED DOWAGER

By JOHN H. INGERSOLL □ Before remodeling began, the dated dwelling immediately below was perhaps a dozen years away from becoming a rooming house. Built around 1920, it was one of many grand Atlanta homes in Ansley Park, a city parcel laid out prior to 1900. About 20 years ago, the house was converted to a two-family dwelling, and rented. That was its drab state when the present owner first saw it. Though the house was in mediocre condition, he and his wife fell in love with the high ceilings and the obvious potential for luxuriously spacious rooms. The superb remodeling that ensued, designed by Henri Jova of Jova/Daniels/Busby, Atlanta, was partially inspired by—and part of the inspiration for—a neighborhood renaissance. After years of downward drift, Ansley Park is socially whirling once more.

Exterior changes (below) *retain structural outline of the house but drop sore-thumb appendages, strengthening vertical lines and the modern windows.*

The new entrance hall (opposite) *blends a contemporary, open-tread oak staircase with such charms as the original glass, releaded for sidelights.*





ERNEST SILVA









Traditional furnishings set a mood of polished warmth in the dining room (far left) *and add a buoyant sparkle to the light-filled breakfast room at left.*

Former interior doors cover the ceiling of the activities room (above), *where the original foundation—painted white—creates a lively, textured end wall.*

After they found the house and got a preliminary estimate on remodeling, the owners did ask Jova whether it would be less expensive to tear down and build anew. Jova concluded that building a new house—on that site or another—might be less costly. But he reminded them: "The charm of the high ceilings and space in this house won you over initially. At today's construction costs, we couldn't reproduce that same feeling in a new house. You would have to settle for a conventional house and lose the lifestyle and convenience this old house offers." The owners gave the signal to begin renovation. Why remodel in Ansley Park? Buying land and building outside Atlanta would have been easier. Why indeed? They love the all-too-rare combination of city excitement and greenbelt environment in Ansley Park.

Charm that couldn't be reproduced



By returning the house to its original single-family status, Jova gained enough space to shape each room without stinting. Partitions were removed and new walls erected, but little structural reinforcement was required. Following the wishes of the owners, Jova devoted most of the space to living areas, carefully designing each room for its ultimate use. And Interior Designer William Trapnell responded with furnishings and colors chosen to strengthen these built-in moods. In the living room at right, for example, architecture and decor together set up a feeling of luxuriant, sunny warmth—the rich wood beams reflected in earth-toned fabrics, the open plan re-emphasized by a see-through railing and vertical shade-cloth louvers carrying the eye outside. And a dramatic two-story indoor garden well, beyond the railing, successfully unites—and enriches—both inner and outer views.

Abundant space allowed a bath/dressing room with a stretch-out-and-soak round polyester tub, and a cheerful sitting area grouped around the fireplace in the master bedroom (lower left). *A retreat of a different nature, the second floor den/office* (below) *is a peaceful blend of cool blues and neutrals against the black fireplace—a quiet spot for working or simply relaxing.*





Collection of spatial surprises



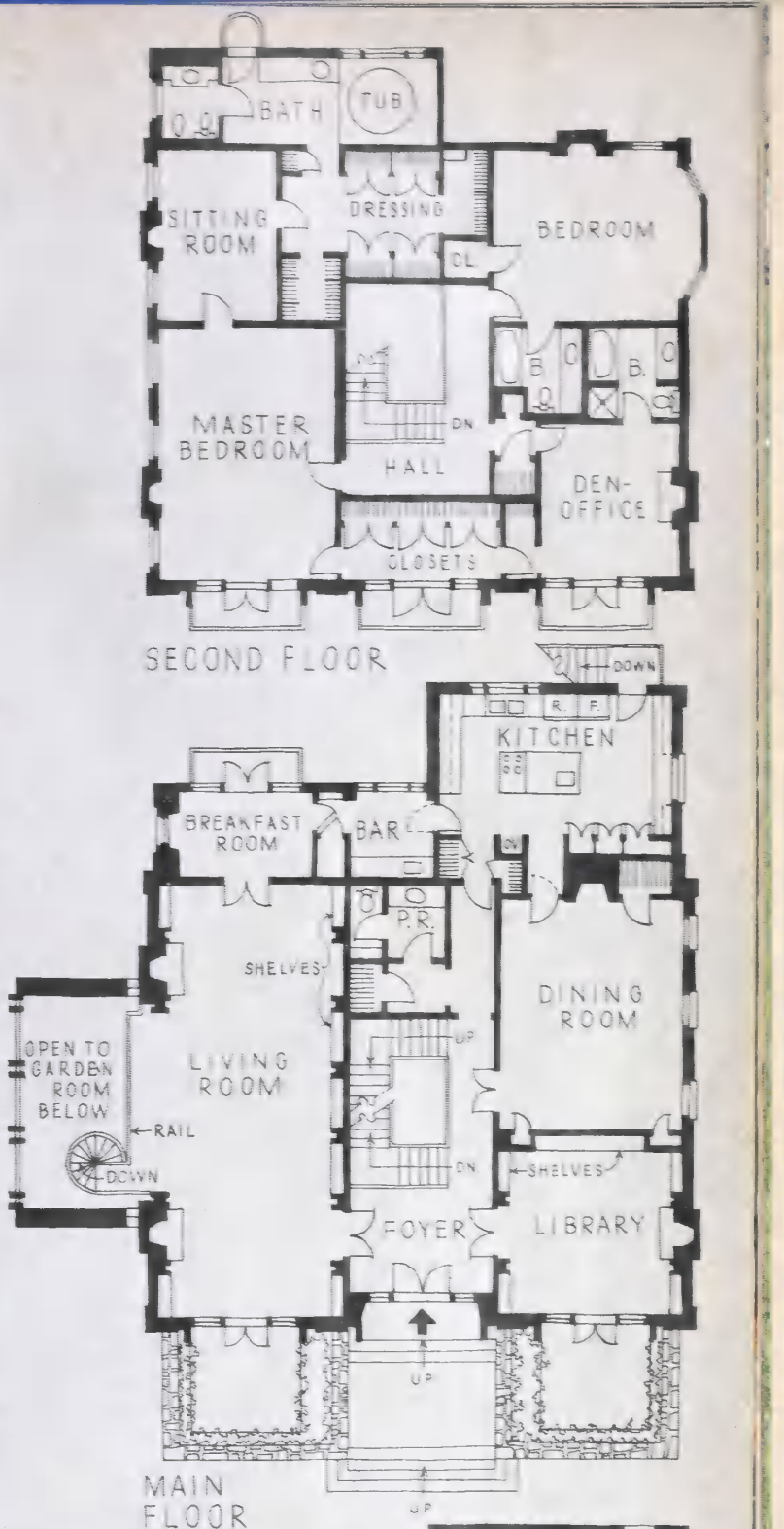


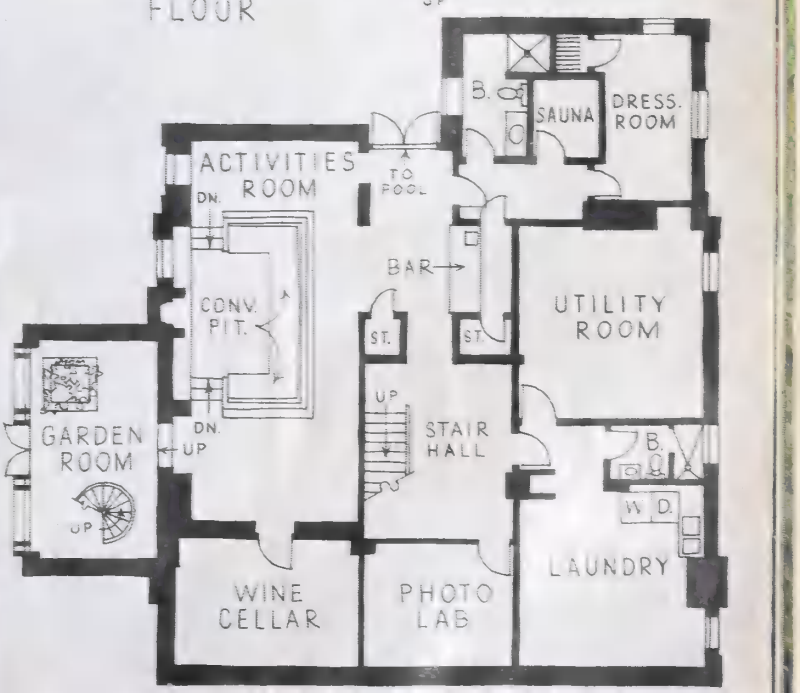
Estate privacy in the city

Beginning with a scruffy backyard (*upper left*), Landscape Architect Jack Patton of Atlanta has produced a small country estate in this urban setting. The pool, exposed aggregate apron and steps are large enough to handle extensive outdoor entertaining. Yet all these elements remain in scale with the house. Behind the camera is a modest patch of lawn, with green and flowering plants along the western fir stake fence. Beyond the fencing, the grounds have been only partially cleared and then planted so they resemble a natural wooded glen. Architect Jova unified the rear façade of the house, consistent with changes inside. And with cream beige painted brick, he visually tied together house and garage. A bar, serving counters and equipment storage were built into the side of the garage, protected overhead by a roof extension. All reconstruction work was handled by Marthame Sanders & Co. of Atlanta. A city-owned piece of land alongside the property, the wood fencing and the brick wall enclosing the courtyard in front make house and grounds refreshingly private —an oasis in a vibrant city.

Attuned to each other's design philosophy, architect and landscape architect produced a remarkable transformation at the back of this old house (left). *A dreary old kitchen was doubled in size and made 10 times more efficient* (below). *Evident in the plans* (right) *is the joy of a room for every occasion.*











At right, brilliant sunshine pours in through the new sliding glass doors to contrast warmly with the old oak and hickory beams overhead. A larger version of the inset picture, which shows this colorful, open seating area from a different angle, is seen on our cover.

A BARN WITH A SPIRIT ALL ITS OWN

By SUSAN GRANT LEWIN ☐ Half-hidden by weeds and in a sad state of disrepair, this typical Long Island barn seemed an unlikely candidate for renovation. Actually, the turn-of-the-century structure had a lot going for it, more than enough to compensate for what proved to be a long and costly transformation from shabby wreck into pleasant weekend house that one day might become a fulltime home. To Architects Julian and Barbara Neski and owner Ed Dent, an advertising executive, the strong, simple shape of the barn was almost reason enough to undertake the rebuilding. But they could also see exciting potential in the lofty double-story interior space and in the impossible-to-duplicate spirit of this one-time agricultural building with its weathered cedar shingles and clean white trim.

A major pitfall of barn renovating has been avoided here. As the architects explained, "It is easy to get carried away with sentiment and then find that the restoration is getting corny. In contrast, our approach was austere. We let the textures of the barn itself serve as the main form of enrichment for the interior."

This treatment was in perfect agreement with Ed Dent's thinking and made the barn an ideal showcase for his collection of antique Navajo rugs, other Indian artifacts and Mexican, Latin American and African art. Now, he says, "Not only do these primitive art objects enhance the rough quality of the barn, but they are enhanced as well."

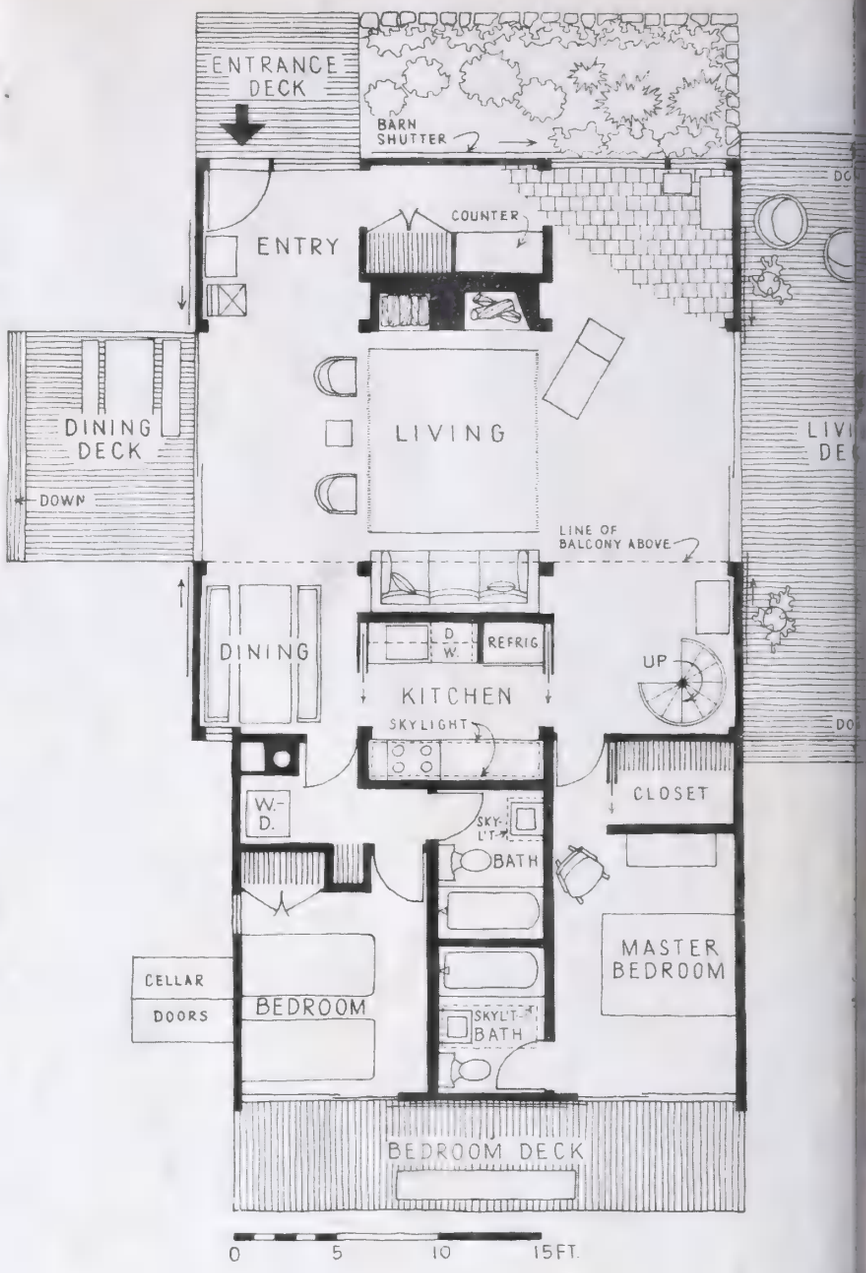
To make the best use of the site, the barn was turned 90 degrees and the doors replaced with large sliding glass doors (also installed in the facing wall). Year round, these overlook the changing seasons in adjoining farm fields. Rolling barn shutters protect the glass from the elements when the house is closed.

Throughout, the modernization was handled with restraint. The original structural system was left intact, although the building was lifted so a proper foundation and cellar could be added. Since the interior oak and hickory timbers were in good condition, only a few new beams were needed for strengthening. New materials—like the Mexican floor tiles, iron hardware and staircase and the terra cotta flue—were kept consistent with the spirit of the structure without turning to period reproductions. And the addition of sand plaster sets off the dark oak beams so beautifully that only under the most careful scrutiny can one tell where the original barn components leave off and the new finishing materials begin.

PLAN MARY ELLEN HENLEY PRODUCT INFORMATION PAGE 141

The basic gable shape with a lean-to at the rear is typical of Long Island barns, as are the weathered cedar shingles and white trim and doors. As the plan of the building indicates, the stable now serves as the main living area while the rear shed was divided into two bedrooms and baths, with a small laundry area also tucked into that space. Kitchen cabinets were faced with some of the original barn siding. In the dining area, the benches are old church pews and the table is made from American chestnut planks that the owner found in an old Connecticut mill. Tiffany glass globes from a pharmacy in Georgia sit in a chandelier designed by the architects. Lower right photos show the barn before the renovation (bottom) and as it looks today.

Restraint kept the restoration faithful to the barn's primitive origins













ALEXANDRE GEORGES

A FAR CRY FROM HAY AND HORSES

Is this enormous space—28 feet high and hung with colorful tapestries—a medieval hall or a castle in Brittany?

Look more closely. Its walls of weathered siding, its exposed beams and wide-planked floors reveal more humble beginnings. This is actually a 19th-century barn/carriage house in Pound Ridge, N.Y., remodeled as a weekend-summer house, but it pays only the slightest obeisance to its bucolic origins.

The conversion began with work on the structure itself. Into the steeply pitched roof went a marvelous skylight that lets in streams of bright sunlight even on chilly winter weekends. The hayloft became children's and guest quarters. Under the loft, there are now two bedrooms, a bath and a small kitchen. But these rooms are merely side shows to the main event, the large central living area designed with great style by William Pahlmann.

Given the massive fireplace, the original, now-mellowed flooring and the incredible space to play with, Pahlmann created an endlessly fascinating arena, with an exciting mélange of accessories and objects from many centuries and many countries. Were they not so thoughtfully chosen and ingeniously placed, they might seem incongruous together in their barn background.

But here, they all live in harmony: a large 19th-century painting from the Paris Opéra, suspended above the chimney; a 17th-century dining table; Russian candlesticks; antique Chinese silk embroidery hangings in front of the windows; dozens of antique porcelain and ironstone platters —some English, some Chinese, some Delft —on the walls; a fine French Provincial chest between the windows; and, in front of the fireplace, a Manchurian table flanked by a pair of overscaled sofas covered in a deliciously patterned red and white chintz. The rug of braided squares beneath this fireplace grouping is one of Designer Pahlmann's few nods to America's own 19th century, in which the barn was born.





ditor: ANNA WIGLAMA □ The
sborne in New York is one of the
st great apartment houses with
rge rooms, high ceilings, walnut
aneling and other reminders of a
leasant past. Still, to suit his own
eeds, Interior Designer Leonard
erota lowered the ceilings, ripped
ff the parquet, stripped the panel-
ng and drastically rescaled the
hole apartment.

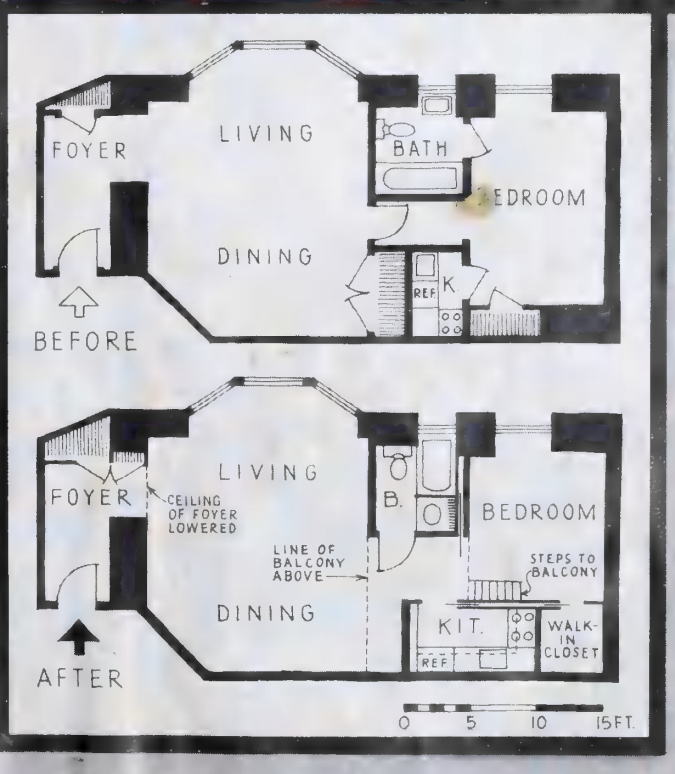
Perversity? Rebellion? Neither.
erota's apartment was, unfortu-
ately, only a fourth of the gra-
ous original. His living room was
nce a dining room, the master
edroom once a maid's room and
e three by six-foot kitchen a
oset. Of the original interior, he
ept only the French windows in
e living room and the ceiling
eams. "Because all the ceiling
pace was marvelous but not abso-
tely necessary, I made a balcony
ut of it." There he has a small
fice and storage space for stereo
nd air-conditioning equipment.

All the lighting is built in. "I
ate lamps, and besides I needed
e space for the monstrous sofas
nd armoires from my previous
partment, which had eight rooms.

"Though I made the bedroom
naller, the windows are higher
nd the proportions actually im-
roved." Serota found space for a
rridor between the bedroom and
e living room, so the bathroom
—and a full new kitchen—can be
tered from that hallway. For
feeling of continuity, he used
hite bathroom tile on all floors.

PHOTOGRAPHS: WESLEY BALZ. PLAN: MARY ELLEN HENLE. PRODUCT INFORMATION PAGE 142



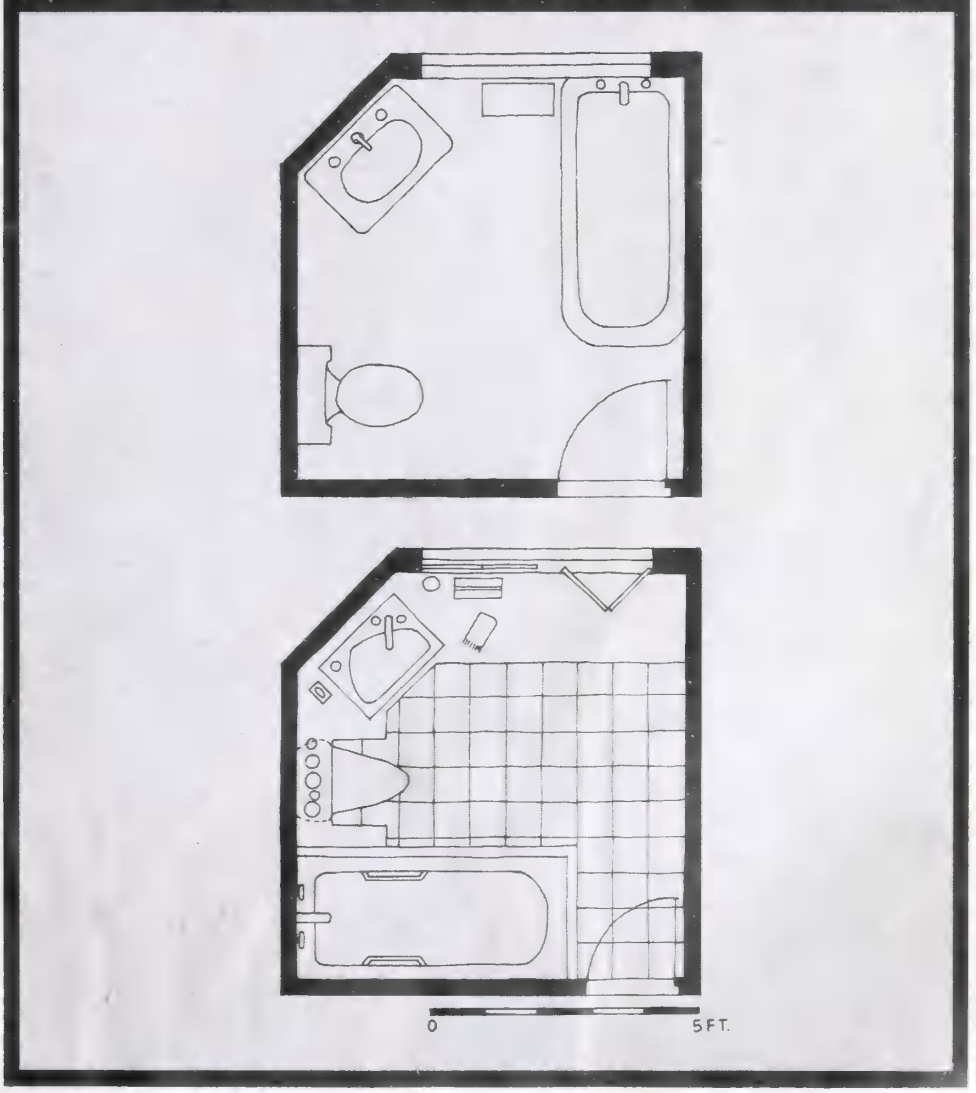


MAKING SENSE OUT OF A JIGSAW APARTMENT


2
BATHS
THAT TURN
YESTERDAY'S
SPACE
TO TODAY'S USE

Editors: **SETON LINDSAY** *and* **JOHN H. INGERSOLL** □ Yes, you can add zest and color and storage space to your bath without spending a fortune. The rules—followed here and in the transformation on the following two pages—are: (a) don't move or break out any walls; (b) don't shift or add windows or doors; (c) keep piping changes to a minimum. In these new baths, inner dimensions remain unchanged, doors and windows are in the same location, and while some piping was moved, most fixtures were located over existing pipes. Within these same limits, you can gain a lovely bath perfectly suited to your needs. The evidence is here: House Beautiful's new versions of two old baths. Designs by Architect Alan Buchsbaum, Design Coalition, New York, working with the Kohler Co. of Kohler, Wisc.





BILL JARRETT

MARY ELLEN HENLE

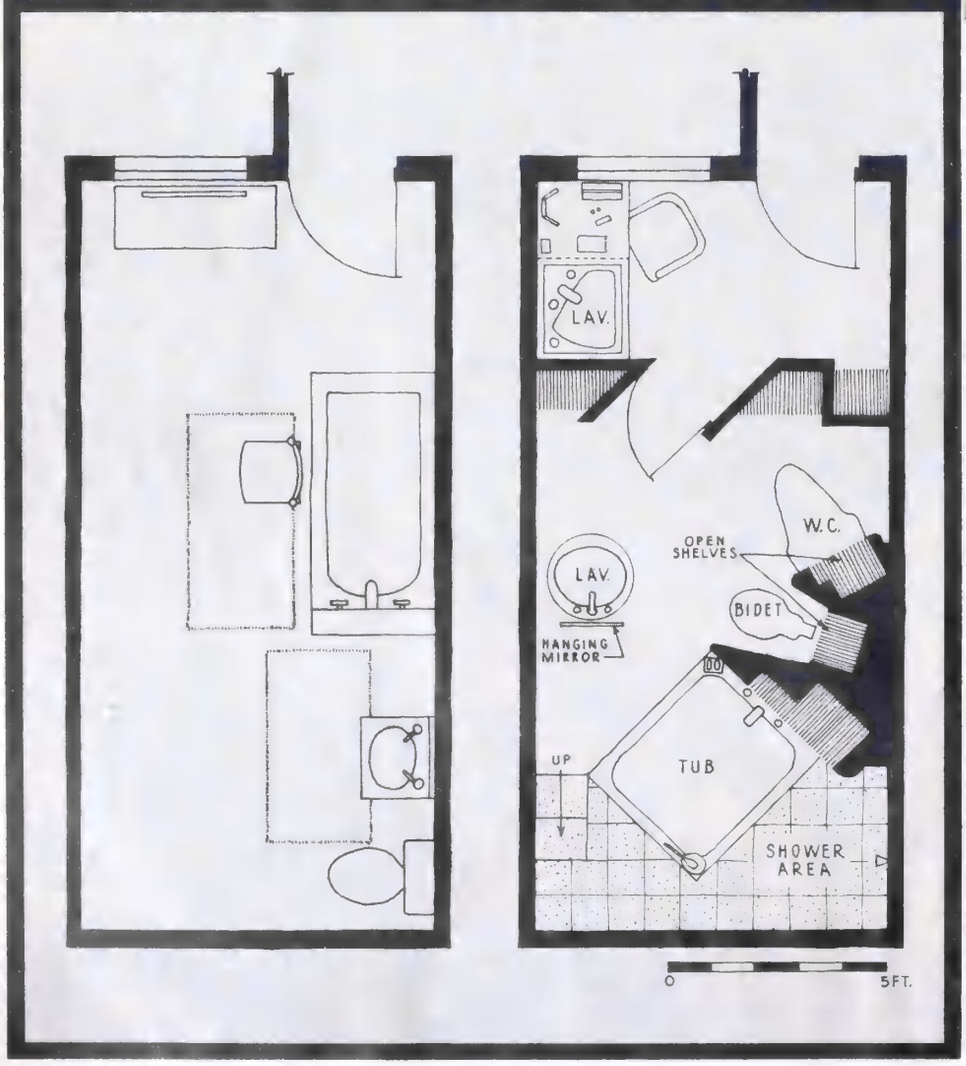
What a marvelous, soothing mood the early morning scene at left presents. It almost makes getting up pleasant—and it definitely justifies discarding the hospital white of a drab old bath (upper right) *in favor of color. The new version has the charm of a bedroom and the warmth of a den. Part of the impression is produced by wood. Wood in a bath? Absolutely. This is pressure-treated southern pine siding with a tongue-and-groove joint. Its weathered appearance was achieved with a coat of Cabot's pickling stain. And, yes, the wood will stand up to bath and shower splashing. The harmonizing floor is of American Olean's blue-black eight by eight-inch textured ceramic tiles (the Primitive series). Even five medicine bottles by Wheaton Nuline match the theme.*

Then, consider how much more functional the room at left is than the one above. For washing or tinting hair, there is the convenience of the wide, gently sloping basin and spray attachment—Kohler's Lady Vanity in Cerulean Blue. Or bathe a baby there; then dry and powder him on the wide white Formica counters—virtually impossible with the old one-piece, stand-alone basin above. And storage? In the old bath: one medicine cabinet, a window ledge and the top of the radiator. In the new: wall hooks, quick-access storage on the counters and four big cabinets. Heat now flows from a baseboard convector behind camera.

new fixtures and cabinets can make every inch count







PLAN: MARY ELLEN HENLE. PRODUCT INFORMATION PAGE 142

Zap! Color-bright, mod, fascinating and fun, this new version of an old oversized make-do bath (upper left) *is a trove of ideas on its own. For example: his round shaving station in mid-bath* (right), *a movable mirror above it for close inspections; her private dressing table* (above) *with good light, leg room and Kohler's Lady Vanity lavatory; a shower platform behind the tub* (see the plan at left), *where one can move and splash with freedom—no curtain required, water running off into its own floor drain; and a book cubby above Kohler's quiet-flushing Rochelle toilet. All fixtures are in Kohler's latest—and perhaps boldest—color, Fresh Green. And fresh it is, teamed with sparkling reds and yellows and cooled by white trim. Those bold bars of color on the main floor are drawn from Amtico's Kaleidoscope collection of vinyl tile. The lively swirls on the walls are Pratt & Lambert enamels. A primer and two coats of red and yellow enamel protect the plaster walls in the shower area. (The trick here is to make sure the wall is in perfect condition and to have a good venting system to take care of excess moisture.) Note in the plan at left that three pockets of storage have been neatly worked into the angled partition dividing the dressing-table area from the main bath. Storage is also provided beneath both basins.*

2 *from dull night to bright day—vibrant ideas for the big changeover*



RESCUING A HOMESTEAD FROM THE WRATH OF TIME

By ELVIN McDONALD □ Landscape Architect Robert Zion is known for his work with major city spaces—from a large Parisian complex to the tiny, much-heralded Paley Park on East 53rd Street in New York. But on weekends he escapes city places and pressures and drives via the most scenic route possible to his homestead in south central New Jersey. There he cultivates trees, chops wood and swims in his salt-water pool. "I want a total change. I need distance inside and out."

Zion had to wait two years before the real estate agent found his 18th-century farmhouse on 100 acres of land. Friends urged him to tear down the shabby house (*upper right*), but Zion envisioned it as it must have appeared in 1720. "I began the remodeling by doing the last things first, so I could live there and not be miserable." This meant restoring the multiple-pane windows, adding shutters and the pool. Then he settled down to enjoy the long remodeling, spread over three years. In the meantime, he built two fish ponds, planted a tree nursery and cultivated 75 acres for wildlife.

The completed house (*center right*) maintains the full dignity and peaked rooflines of its beginnings yet blends in a modern terrace and a tall wall of glass at one end. The dilapidated lean-to was removed so the dining/entertaining wing (*far right*) could be expanded to 20 by 40 feet. The original house is now the bedroom wing. The massive fireplace, unknown to Zion or to the owners before him, was discovered when the old kitchen (*lower right*) was cleared out. Long forgotten, it had been buried behind a thick, seemingly solid wall, with antique frying pans, bed warmers and a trammel still inside. Brought to life again, it serves as a divider between the kitchen and dining parts of the room and the living room area. On the walls, Zion has mounted other artifacts found on the property—handmade nails, door hinges, horse bits, various pitchforks and part of an old mantel.







FAR RIGHT AND CENTER RIGHT, WESLEY BALZ; OTHERS, PETER N. PROVN PRODUCT INFORMATION PAGE 142





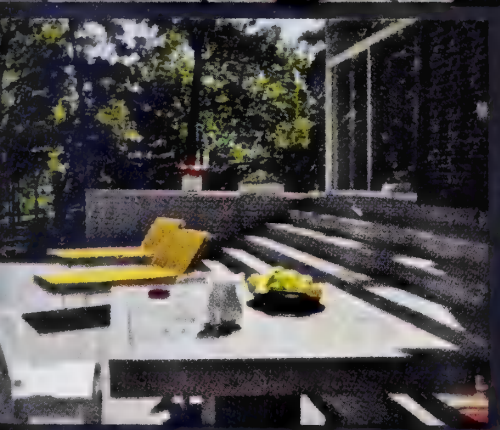


A NEW WORLD IN THE BACKYARD

"Outer space," a phrase much heard today, can also refer to the microcosm of one's own backyard. A breakthrough into that down-to-earth realm sometimes leads to the discovery of a whole new world, as this young family of five found—and without ever leaving their home in Mamaroneck, N.Y. Built in another era, the Georgian colonial brick house primly faced the street, turning its back on a warm southern exposure and a rare view to the marshes of Long Island Sound. The land sloped away to the rear, stranding the main floor a forlorn full story above an unused garage and an inviting sweep of shady lawn. By invoking a bold geometry, Architects Kroeger & Perfido awakened the later virtues of the property with a descendi timbered terrace of Douglas fir that fus the house and site into a single-purpose adventure in living space. Access to th outdoor "room" is gained through a glas walled solarium that they converted fro an open porch at the end of the hous

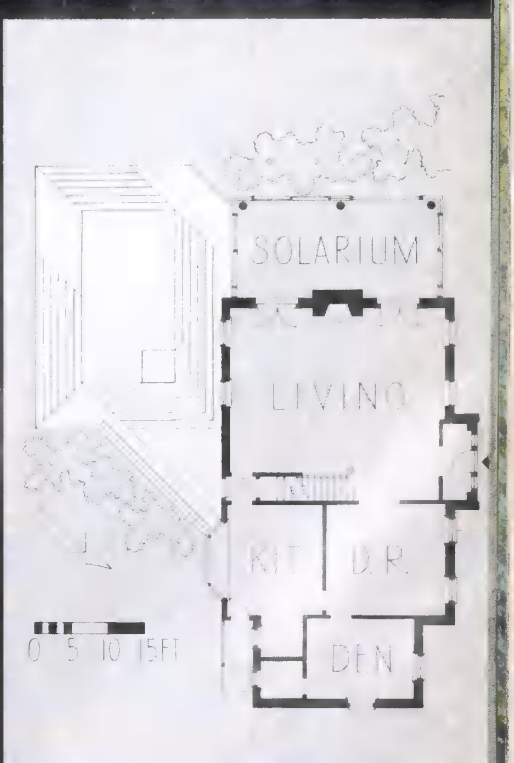
PHOTOGRAPHS, NORMAN McGRATH. PLAN, MARY ELLEN HE










SOLARIUM
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BRIGHT NEW LIFE THE THIRD TIME AROUND

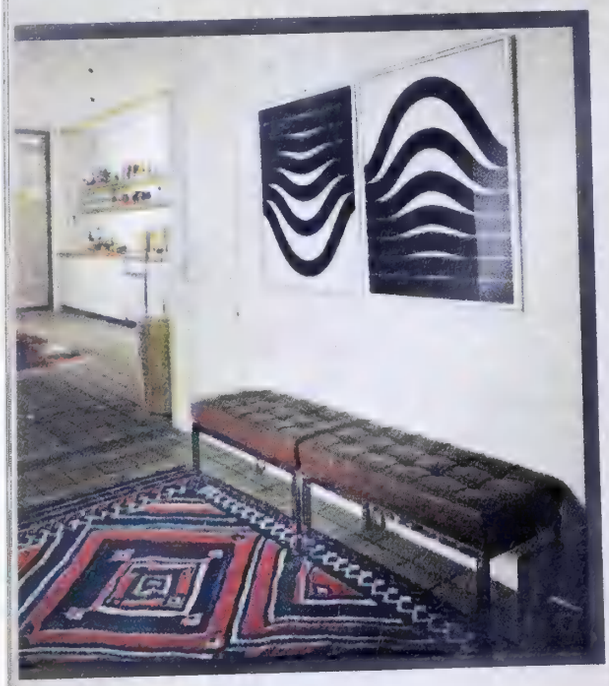


By SUSAN GRANT LEWIN ☐ The renovation of the Robert Golders' Manhattan limestone house is a bit like the story of "Sleeping Beauty." Built around 1890, it originally was an elegant townhouse complete with marble entrance foyer and two ballroom-sized drawing rooms deep in mahogany wainscoting. But it had fallen into a state of neglect as the neighborhood deteriorated and had been divided up into a seedy rooming house for transients. Now, new splendor has returned both to the house and the surrounding Upper West Side. And, as the story goes, the beauty of the building has once more been awakened —only with a difference.

Instead of restoring the bits and pieces of remaining Victoriana, the Golders combined their design talents (he is an architect and Mrs. Golder is Interior Designer Poppy Wolff) to achieve a whole new look. They erased the 19th-century mood and created a townhouse that is urbane, sophisticated ar filled with a kind of elegance that can only labeled 20th century. As Architect Golder p it, "I wanted to convert the scale of the hou from the intimate and romantic to the bi bold and heroic."

First he removed the intricate details, th wainscoting, mantels, moldings and plaste work. Double-hung windows and panele doors were replaced with new flush doo that reach from floor to ceiling and tall, stee framed windows that overlook the garden b hind the house. And in strategic places lik the parlor floor landing (*above*), he lowere the ceiling and put in recessed lighting t emphasize the 14-foot height of the adjoinin living room (*right*) and master bedroom. B drawing attention away from the individu details to the eloquence of the total hous Golder has successfully orchestrated the bi bold statement he was after.






LE CORBUSIER

Designer's deft touches illuminate the clean-swept backgrounds





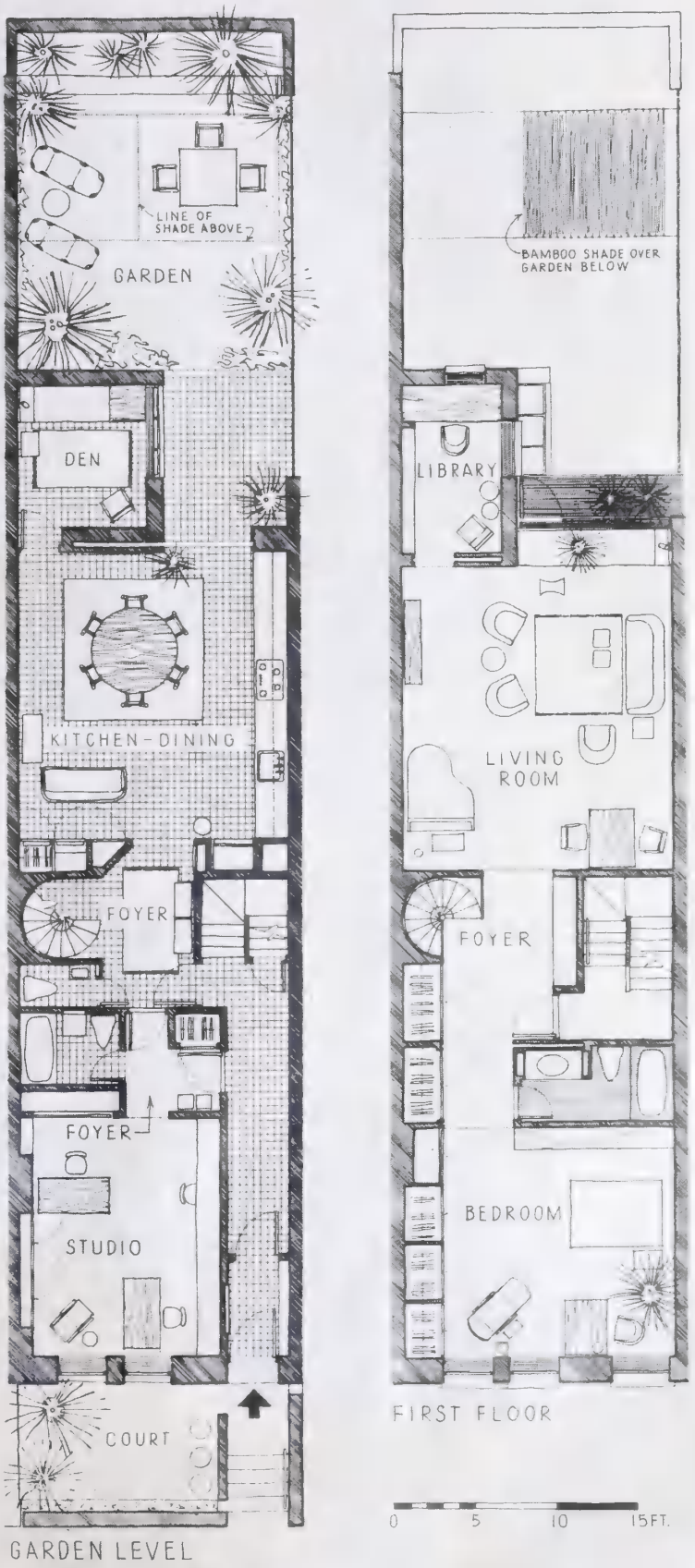
The ground level of the Golder house became the main floor after the old stoop was removed. Tied together by the consistent use of fawn-colored quarry tile floors, these rooms clearly show the touches of Poppy Wolff's professional ingenuity. The small foyer (*inset, top left*) is simply furnished with leather benches and an antique Iranian rug—and two inexpensive, framed museum posters—their type cut off and one hung upside down. The large kitchen beyond is the site of everything from black-tie dinners to informal family meals. Here the textures are more varied—a butcher-block table, a steerhide rug, a willow settee. An 18th-century Indian painting is the focal point on one wall, and open shelves display equally colorful kitchenware from France, Sicily, Mexico and Portugal along the 19-foot appliance wall. Directly off the kitchen is a small den (*far left*) the Golders use for a guestroom or for more intimate dining. Golder designed all furniture.

When a house has to include working space for husband and wife yet meet all the needs of daily living, it must be engineered for dual function. Every space in the Golder house can double for a second use. The bedroom (*above*) will accommodate an overflow from parties (it's across the foyer from the living room), and the garden (*below right*) is a great place for warm-weather breakfasts. At the rear of the parlor floor, Golder has carved out a small but adequate library office for himself (*right*) and Mrs. Golder has her own studio office on the ground floor.

The Golders lived in the house during the remodeling. Without a kitchen for three months, they became aficionados of the rice and beans in a nearby Cuban café. "We've really grown to love the ethnic mix in this neighborhood," says Golder. "Here there is the aliveness of different languages and people. It's New York at its best and we've become very involved."

PRODUCT INFORMATION PAGE 142

Each room was planned to serve more than one function

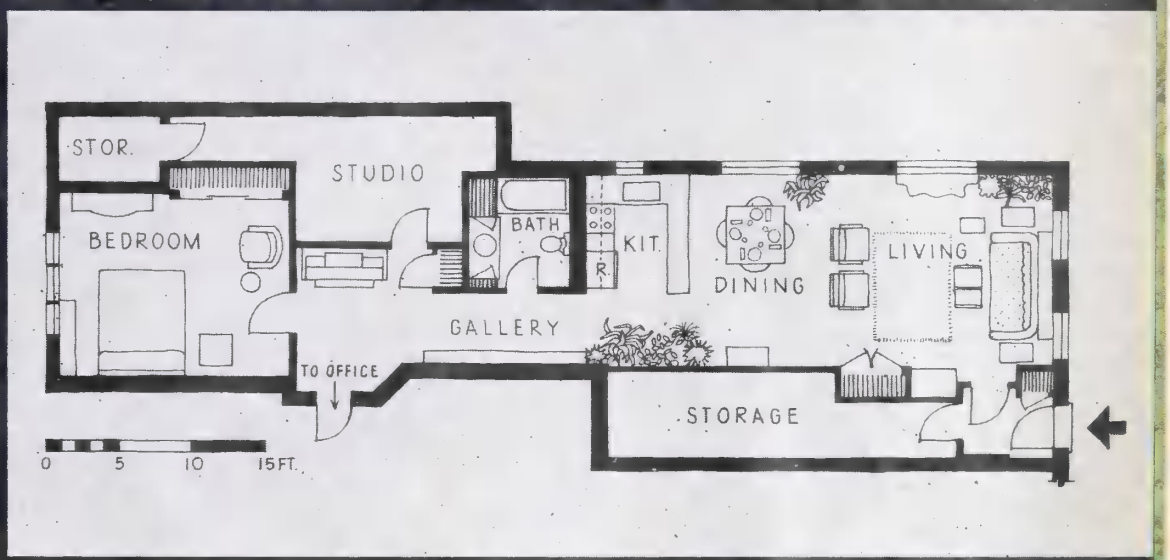


WHERE DID ALL THE LAUNDRY GO?









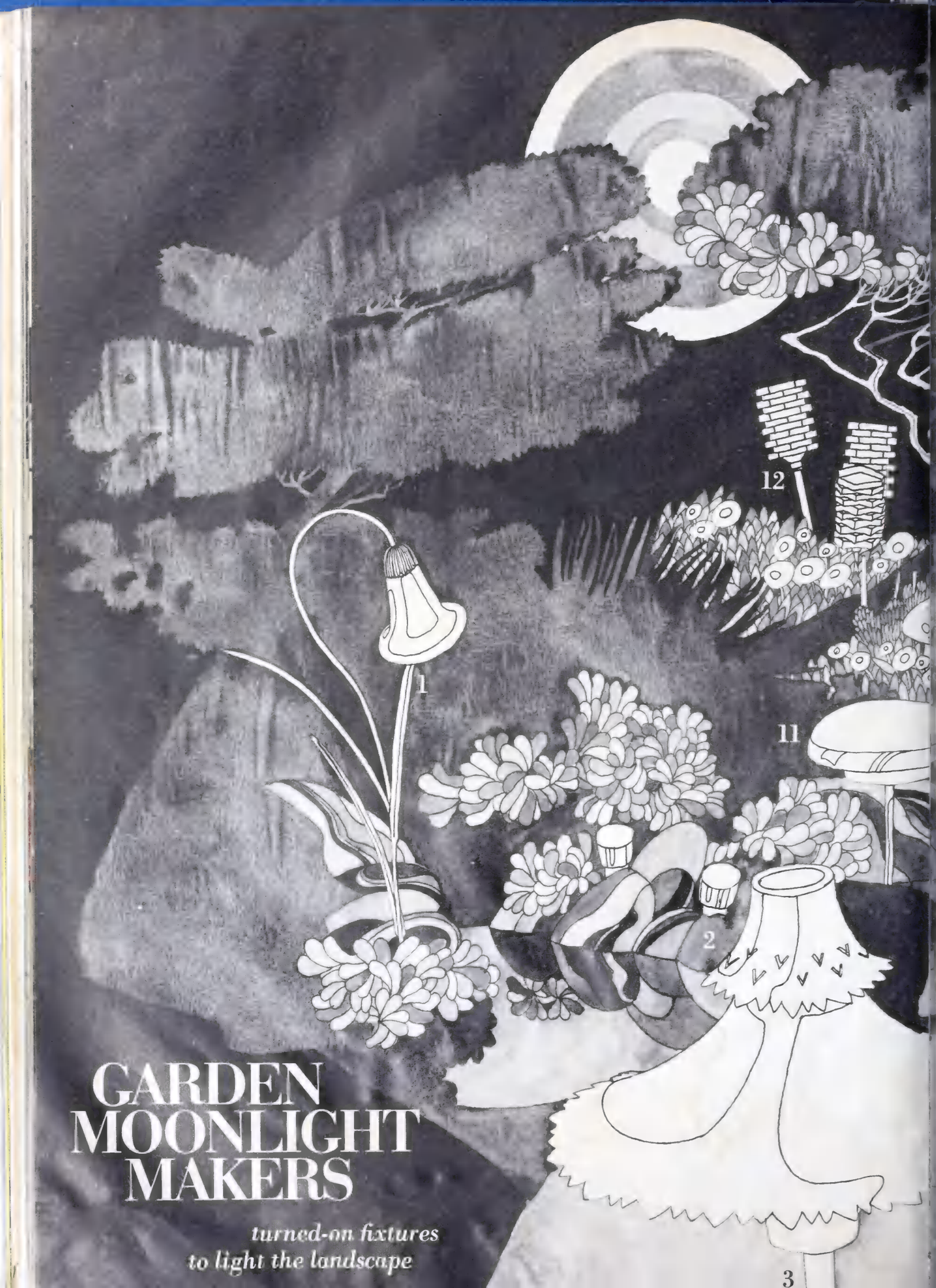
Editor: NATALIE SCHRAM □ Floors sloped, bricks were crumbling, termites had gnawed—and were gnawing still. Formerly a laundry, it was a dirty, cluttered, pipe-filled 15 by 60-foot basement in an old Chicago building. What madness possessed Interior Designer Don Konz to take on—himself—the renovation?

"Challenge and convenience," says Konz. "My office was next door, and despite the basement location, this space is filled with light." First, of course, he threw out all the debris and called an exterminator. Then he ripped out unnecessary partitions and began planning the living areas. The greatest problem was the ceiling, a jungle of pipes that supplied heat and water for the entire building. Konz boxed them in with wood, creating a series of authentic-looking beams. In the living-dining area, a large "beam" encloses the main stream pipes and heating ducts: the smaller ones are simply decorative, "for balance."

In the bedroom, the ceiling was lowered in three places to conceal a maze of water pipes and an electric conduit. The "post" by the bed covers the building's water meters and gas mains for the building. Konz kept the old geometric-patterned windows, but because they are at street level, they do not open. To keep out noise and dirt, a second set of windows was installed on the outside. Swedish metal blinds, placed between the windows, control light.

After he leveled the floor, Konz covered it with inexpensive exterior patio tile. He sandblasted all the brick walls, and then painted the bedroom walls white for brightness. Now a cozy one-man home, this ex-laundry gives not the faintest hint of its rotting past.

PHOTOGRAPHS, SUTER-HEDRICH-BLESSING. PLAN, MARY ELLEN HENLE. PRODUCT INFORMATION, PAGE 142



GARDEN MOONLIGHT MAKERS

turned-on fixtures to light the landscape

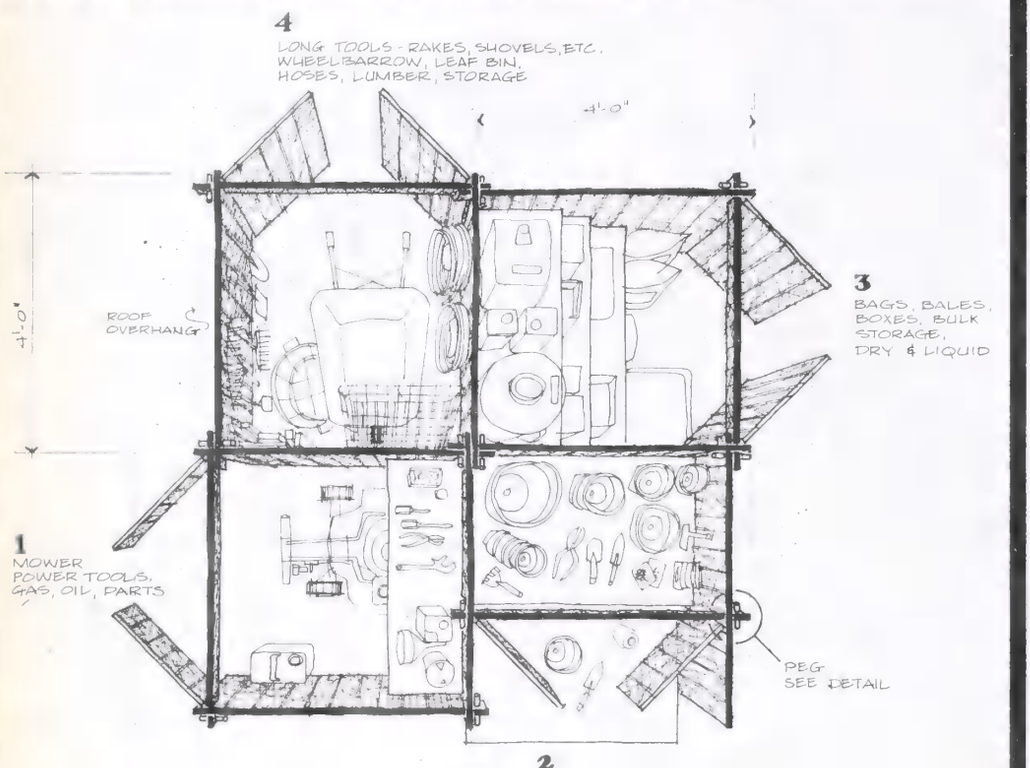


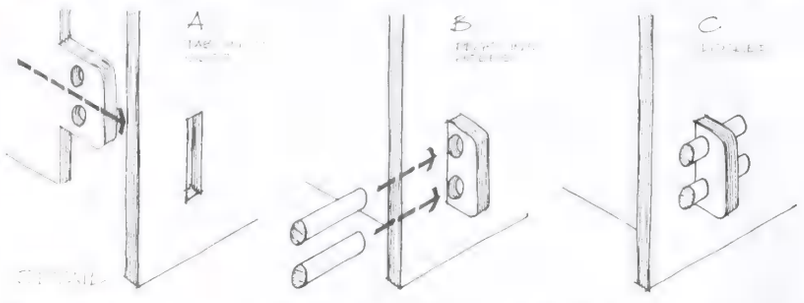
Backlight the fern. Uplight the mimosa. Hang moonlight in the trees. Party-light the pool with soft-glowing lanterns. Spotlight the courtyard steps. Such effects have made landscape lighting the most theatrical of the garden arts. While darkness may be used as a raw material to hide all that is not attractive, lighting can play up all the best features. The dozen fixtures shown here represent widely varied styles and purposes. For more lighting information, see "Gardener's Notebook." **1.** Copper and bronze tulip weathers to moss green; 34 inches tall, $73. Shalda. **2.** Uplight is 8 inches across, 6 inches above ground, $100. Shalda. **3.** Green aluminum mushroom is 34 inches tall, $23. Progress. **4.** Post light has 16-inch globe in opal, clear or antique raindrop glass, $72 plus post. Prescolite. **5.** Area light is a low-voltage system you install without tools, automatically turns on at dusk, off at dawn. Set of three, $55. Lear Siegler. **6.** Wall-mounted Tudor has three candelabra lights plus 100-watt downlight in dome, $65 in matte black. Lightcraft of California. **7.** Country lantern in antiqued copper, $65 plus post. Progress. **8.** Fluorescent fixture of copper and bronze, $70. Shalda. **9.** Tree fixture gives effect of moonlight, $94. Shalda. **10.** Socialyte II gives candlelike glow. Use cordless or on house current; 12 inches across in white, black, yellow or orange, $30. Lightolier. **11.** Mushroom light on 24-inch stem is gray and white, $68. Prescolite. **12.** Gray Tiki torches are 29 inches tall, $40 each. Prescolite.

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BUILD THIS GARDEN WORK CENTE

and solve your storage needs too





The pleasures of gardening are always increa by having the necessary equipment convenien stored in an inviting work center. With this mind, Designer Arvid Orbeck conceived this sign for House Beautiful and the American l wood Association (plans are available: see low). Every inch of space is used for a log arrangement of essential tools and supplies i versatile plan that could be a poolside bana or a warm-weather serving center.

To create a durable, weather-resistant st ture that can be built easily, Orbeck combi four separate units into one by overlapping 4 8-foot plywood panels. The 8 by 8 by 8-f building can be disassembled into lightwei parts simply by removing the dowels that h the units together.

Set your lawn mower in unit 1, which has s cious open storage at ground level. Doors ab it conceal a roomy two-shelf cabinet wrenches, screwdrivers and other small hand power tools such as electric grass shears.

Unit 2 has a wide fold-down work table/ ting bench. Keep pots, gloves, labels and pen close at hand on the two shelves behind it. O seeds and bulbs early and store them in the cabinets above and beneath, along with tr planting solutions and rooting hormones. parties, the worktable converts to a serving

You'll need rakes, hoes and shovels, which be neatly arranged in units 3 and 4, along a wheelbarrow and bags of peat moss, fertil and bark mulch. Each has two large doors open for easy access yet can be locked to ke these tools and materials out of children's ha Depending on individual needs, add shelves wall hooks for sprayers, a chain saw, hedge grass trimmers, hose, sprinklers and shears.

To use half of the work center as a cab convert units 3 and 4 to dressing rooms by a ing clothing hangers and a bench in each winter, use the space for storing pool equipm

To obtain a complete set of plans, send 50 c with your request to the American Plywood sociation, Dept. HB, 1119 A St., Tacoma, W

Numbers on sketch at upper left correspond to or photos of actual storage units, right. In the l photo, cabinet door of unit 1 is open; unde mower with fold-down handle saves space. S color photos illustrate, from left to right, units and 4. Diagrams A, B and C at lower left show ple peg system that locks units together. All p and some shelves have tabs and pegs for stab

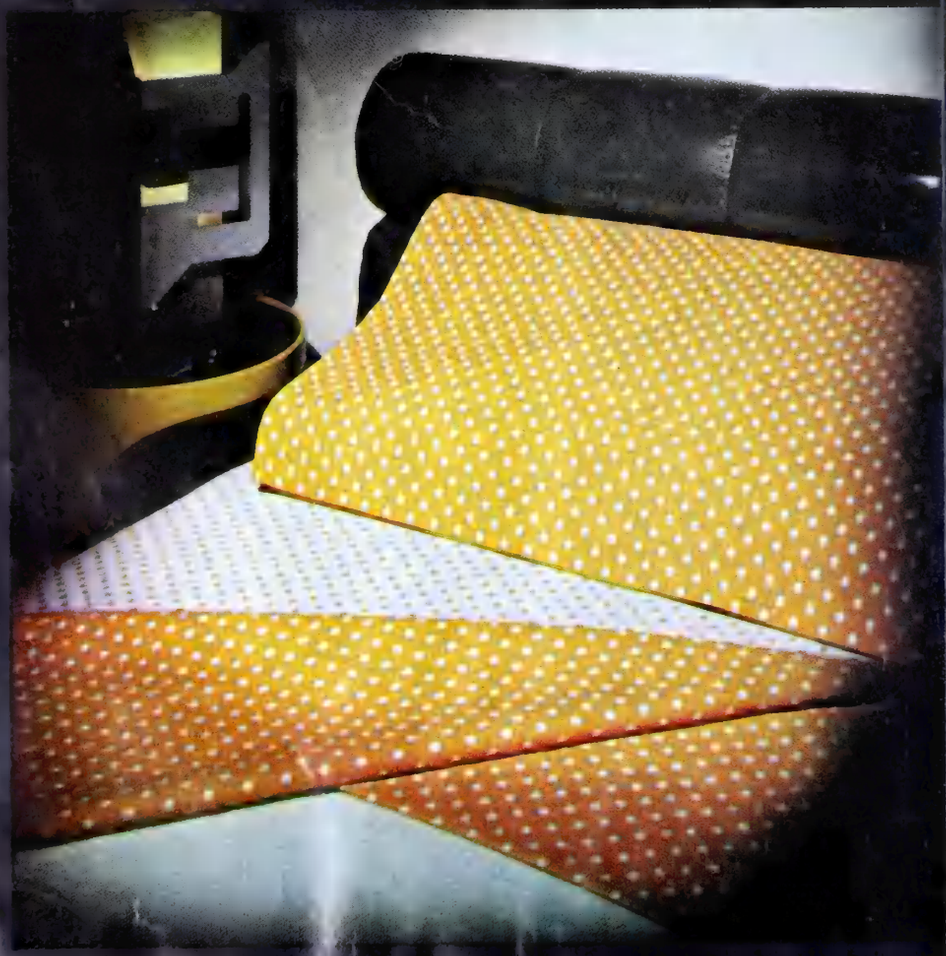
PHOTOGRAPHS ALAN HICKS PLAN T. GRANVILLE. PRODUCT INFORMATION PAGE 142



Here come the nightprints, easy-care designs for the bedroom-as-gallery. What is your taste? The delicate traceries of an English garden? The blown-up graphics of contemporary art? These extravagantly patterned sets, shown on compatible new beds, are not extravagantly priced, so you can have several, to change with your mood. The flowers, far right, *airy as botanical drawings scattered in snow, would be perfect in a master bedroom. Shirred matching sheets on the wall keep this print visible at all hours. "In an English Garden," Wamsutta. Bed and nightstand, Thomasville. Overscaled caning, in earth colors sliced with beige,* top right, *would be great for a man. "Grillade," Martex. Brass-finished bed and brass-trimmed table, Drexel. The timeless polka dot,* lower right, *looks sensationally young in a snappy reverse print. The posh headboard is cushioned vinyl and the sculptural light intriguing off or on. "Mini Dot," J. P. Stevens. Bed and table, Founders.*

PRINTS THAT BLOOM IN THE NIGHT





SEE PRODUCT INFORMATION FOR DETAILS





Printed linens are great natural mixers. Sheets can work beautifully in tints different from everything else in a room, or they can copy some colors and add others for a completely fresh effect. At far left, the sheet print does pick up the blue and white of the wallpaper's stripes but puts them in curvy new shapes and vibrant new surroundings. "Daffodil Dot," Spring Mills. Wallpaper, Thomas Strahan. Tester bed and night table, American Drew. Another great look is Yves Saint Laurent's mannish geometric, top left. *A successful surprise in a yellow-walled room, his purply hound's-tooth zigzags come across with style and verve. "Desert Song," Fieldcrest. Bed and nightstand, American of Martinsville. Sleep in soft, wave-splashed sheets next to a shell-covered box,* lower left, *and you might dream of summer and sand and sea. "Tahiti," Fruit of the Loom. Bed and table, Henredon. All mattresses and boxsprings, Simmons.*

Nightprints—the bright lights on the bedroom scene, so pretty you'll hate to cover them up

'Dear Room,
I would like for you
to be on a cloud.'

'My room would be
made out of silk and
silver.'

'P.S. I would like fur
sheets. My bed would
have propellers on it.'

'It would be sound
proof so I wouldn't
hear my mother
calling me.'

'I want a brown
fury rug and a nise
black bear sofa.'

I would be little as
a fly. I would sleep
in a leaf.'

A WISHBOOK OF DREAM ROOMS

How would children stock their dream rooms? With wild waterbeds? Or wild animals? Things from stores or things from storybooks? To find out, we asked children from Kalamazoo to California all about the rooms they have and the rooms they dream of having. Our corps of reporters range from age four to age 12. Their wondrous and enthusiastic visions (in their own wondrous spellings) follow. By MELISSA SUTPHEN

Richard, who is from New Orleans, describes his version of a dream room as a very private world. "It would be in the remotest of remote places, accesable only by the child. Anything in it he or she wishes for, just wish, and there it is beside you. Only you can get to your room. Where is it? In your *mind*." But Sam, also a sixth-grader, sees his real room in Flemington, N.J., as so fine there is no need to invent another. "It keeps me company and its a good friend. My room has all diffarent kinds of posters on it which I guess you could say to keep it warm. It also has the best bed in town. Before I fall asleep I sometines talk to it and sometines it talks back."

What are favorite furnishings in Kalamazoo? Billy likes the feel of his "fox fur bedspread from Afghanistan and two small rugs, one from Afghanistan, the other from Pakistan." Gail Lynn, age seven, is pleased her room in the tiny town of Brenham, Texas, is very pink. "Pink bedspread, pink curtins, pink rug. I have a white organ. I also have a musical jewelry box. I sleep in a big bed by myself. I have a small vase of flowers."

Do most most children know exactly how they would change their real rooms? Precisely, Hilary writes. "If I could change my bedroom, I would put flowers every where. And I would have a bautiful bed. And two silk pillow cases. And I would have orange trim on my curtain. If I could change my bedroom."

What are thoughts on ideal beds? Gail is after a "puple inflatable Canopy bed and Chineese puple carpet (knee high)." For four-year-old Beau, the perfect place to sleep would be "a bunk shaped like a boat." And he would like "a secret place with a door, a tree in my room to climb and a big mirror to dance in front of—but not so I have to see myself all the time!" Killey's ideal digs would have "a square cut out of the floor with a mattress made into a bed in it." He also wants "a hallway, real long, and it would lead me all-the-way to school." Allison yearns for a water mattress with a television set attached "so when there was a food ad, what-ever the food was, it would come out on a tray." Luy, who is in the third grade, would like "a room just like I have now and a little ice box so I wouldn't have to go downstairs to eat breakfast and lunch and dinner. And I wish that nobody could come in." Pieter agrees. His fantasy room would have "an emergency slide through the window so I can get out when my brother and sister do get in! And it would be soundproof so I woudn't hear my mother calling me."

Do rooms storybook kings and queens live in have some good ideas? Definitely. Five-year-old Robina, who goes to the West Side Montessori School in New York City, says her real room is already a little bit royal. "It's yellow and white and the lights look just like a palace light Out my window, wow, it's so high I can see the Empire State Building." Her perfect room "would look like a palace. I would put a big chair with a rug, with stairs. And I would have a cape on. Outside I would grow a beautiful garden with queen flowers . . . that means I would like to make some flowers with crowns on them." What size should fairy-tale furniture be? Jennifer wants a mirror "long enough so I can see my *whole* self and a queen chair big enough to play in."

In a hard rock and moon rocks age, are pushbuttons important in dream rooms? Amelie writes from Louisiana, "If I lived in a castle I would have buttons on the wall cover to push so the modern things could happen. If I had a button to push, my house [would] get painted blue." Pratt, who is in kindergarten, says the television set on the roof of his dream canopy bed would certainly be pushbutton. "I could turn it on by a red button on my remote control and off by a yellow button. P.S. I would like fur sheets and my bed would have propellers on it." Roy's futuristic design ideas include "a electric robot to clean up my room," and he adds, "I would like this room under water."

Are some imaginary rooms up in space to begin with? Second-grader David says his favorite place is "a 12-story bedroom. Every night I sleep in each one." Dan and Tom's real room in Raleigh, N.C., is already very high. Their father, a sculptor, built both bunks up on a loft level. Their dream room would be even taller—a four-floor tower with space for sleeping on top and a "playroom, business room and party room" on separate levels below. Their sister, Susan, reports her real bed is so high "you can walk under it." Is sky-living in? Melissa, age nine, writes, "Dear Room, if you could be any way I wanted you to be, I would like for you to be on a cloud. And when I jump out it would be nice and soft, like clean white snow. Inside I would have a nice cozy fire and a nice plump bed. My favorite thing in you now is my window. The moon lights you up at night. The things I like about you now are my soft pillow and my Ragedy Andys."

Do shapes from nature figure in dream rooms? Melissa's sister, Wren, wishes her room "were in a flower. If it had fur on the wall I'd sleep on the side of the flower." Bella would shrink to fit her outdoor environment. "I would be little as a fly. I would sleep in a leaf." Suzanne wants a flower-shaped bed "inside a rose *(Text continues on page 141)*



RAISING THE ROOF IN THE MIDST OF MANHATTAN

An 18-foot beamed ceiling is a rare sight in the city. And Mr. and Mrs. Selig S. Burrows' city home makes the most of it with an unusual feeling for space that belies the apartment's lowly origin.

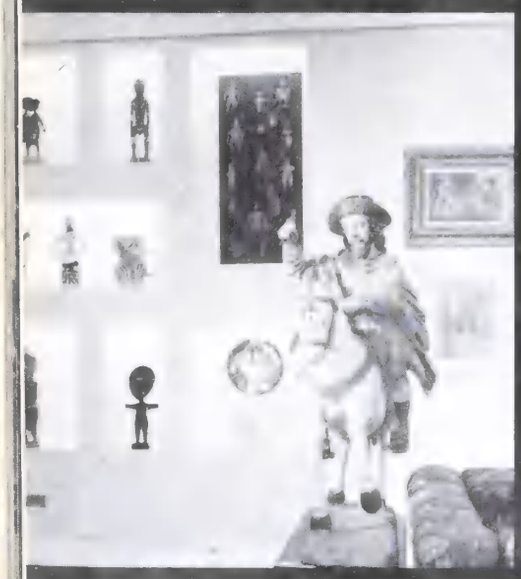
With creative remodeling and redecorating, the Burrowses and Architect John LoPinto transformed typical commercial space on the top two floors of a small New York business building into the uncrowded and certainly untypical duplex shown here and on the next two pages. In the living room (*above*), the old low ceiling was removed to expose the original structural beams. This change and the addition of four new skylights brought in welcome height and light—and conquered apartment stuffiness.

In redecorating, Mrs. Burrows wanted the apartment to be a very personal expression of their interests and lifestyle. Favorite shades of red and blue are set off by a lush jungle print on the couch and a bright flower-bordered rug made by Mrs. Burrows. They enjoy entertaining, so the living room is arranged into comfortable conversation and dining groupings. Feeling that good style can come from any era, they have used an eclectic mix of modern and classic furnishings, blended with mementoes from their travels.

And everywhere there is the evidence of their long-time interest in American art. Modern art is a family dimension and these paintings and sculptures—only part of a large collection also housed in their Long Island home—form a vibrant backdrop throughout their apartment.

© PHILIP ROEDEL









A

Mr. and Mrs. Burrows designed the two built-in sculpture cases (*above left and on the preceding page*) around the sculpture they already owned, planning every niche to the exact size and shape they felt best for displaying a particular piece. Recessed lighting effectively details the sculptures as it dramatizes their shapes. Another view of the living room (*above center*) shows a second conversation area. Mrs. Burrows sculpted the head on the corner table and designed and stitched the rug and pillows. The remodeling transformed half of the floor below—previously all occupied by offices—into space for a bedroom and two dressing rooms (hers is shown at center right). And the renovation included some of the wonders of the electronic age: an extensive security alarm system and an interior elevator that travels only between the top two floors. But for a more personal approach, they also added a circular staircase in the study (*top*) to connect the two floors. With a skylight and windows on two sides, the study serves as a genial studio for Mrs. Burrows, whose roomy desk spreads along the length of the couch. The doorway in the rear, behind the stairs, leads to an enclosed greenhouse (*right*), originally an open porch. The Burrowses reshaped it into a livable year-round room that makes maximum use of strategically placed slanted windows. A repeat of the fabric pattern makes the greenhouse a visual extension of the nearby study and blends the area in a greenery-filled setting.







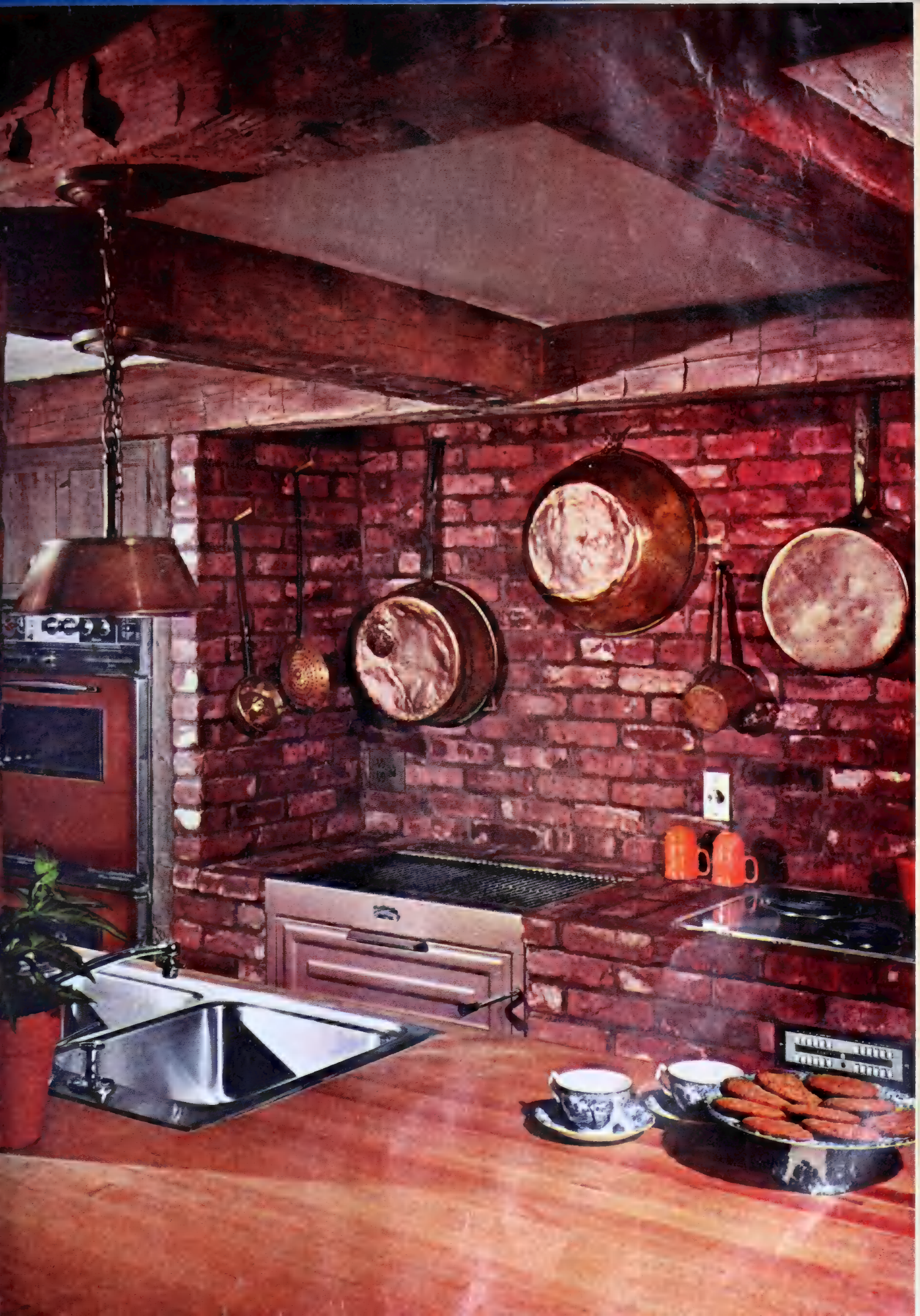
UNDER OLD BEAMS, AN ALL-NEW KITCHEN

Editor: NANCY CRAIG □ Calm weekends in the country have long been the city dweller's antidote for relieving workweek pressures—and so they are for Dr. Cary Guy, a New York plastic surgeon. His Connecticut country home, built in 1801, has the relaxing spell of age, but the kitchen (shown here and on the next two pages) until recently had only the detriments. So Architectural Designer Richard D. Phelps and Builder Robert N. Fountain revitalized it with the best of both eras—19th-century charm and 20th-century convenience.

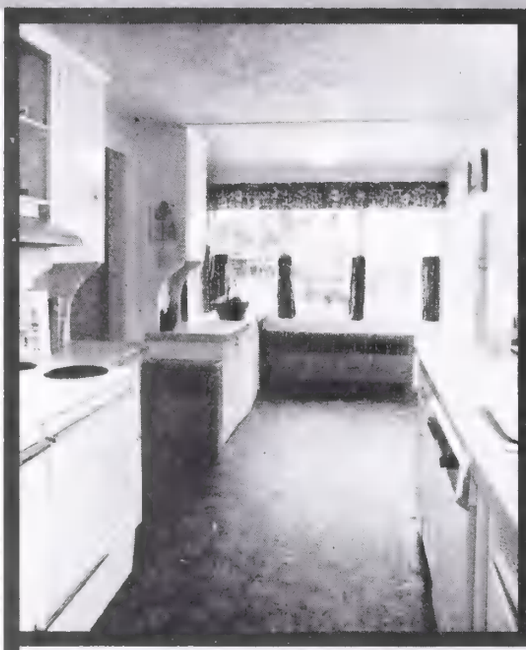
The kitchen was enlarged with an addition to the house and then outfitted with all new appliances (see plan, next page). But far from looking cold and new, it was designed to have a rapport with the time-mellowed house. Old barn beams from Vermont give both structural and decorative stability. Worn brick was brought in for the floor and for the cooking recess enclosing the new grill and cooktop. Combined with a rough plaster ceiling and weathered barn siding cabinet doors, these materials suggest the past.

The details guarantee efficiency. The bar sink's high faucet allows a coffee pot to fit comfortably underneath it. The island butcher block counter (*lower left*) incorporates a food-waste drop at surface level, so choppings can simply be pushed through the hole into a waste can hidden below. Strategically placed hanging lamps give good lighting while preserving an antique look.

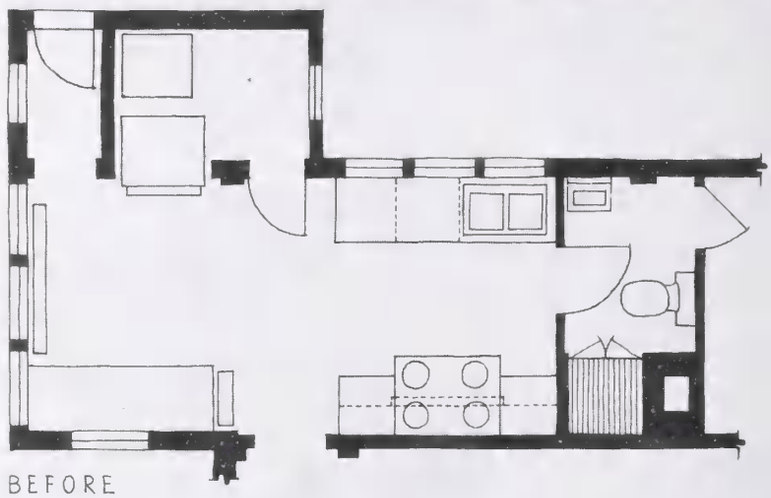


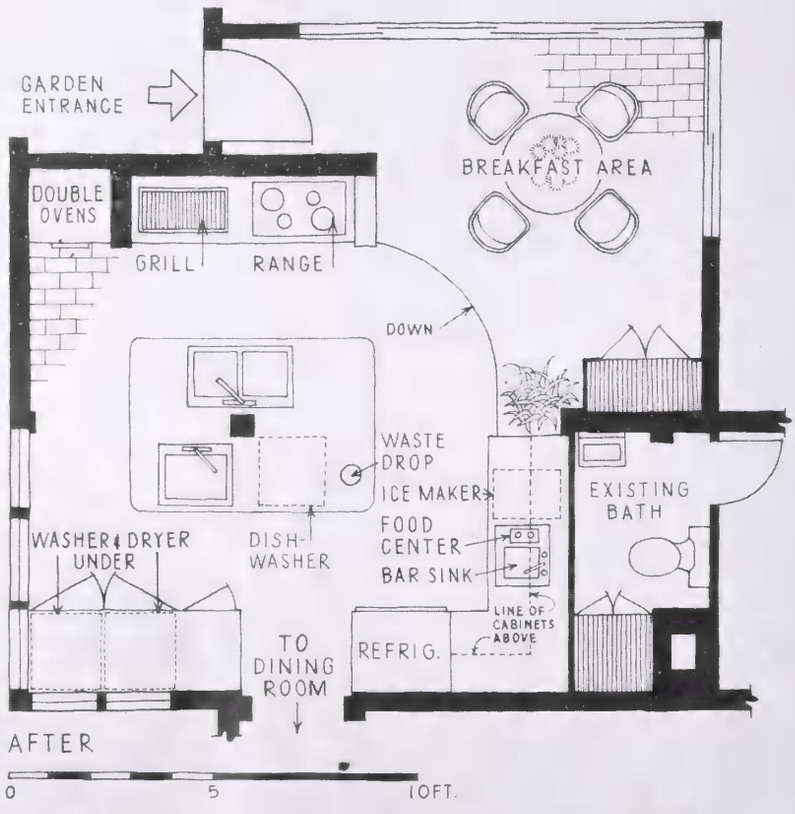


Space added, space reorganized— good planning makes every change meaningful









From a grim beginning (*upper right*), Dr. Guy's kitchen was transformed into a warm, livable work area. As the floor plans at right detail, good organization puts all of the additional space to use. Each of the three new sinks has its own work area revolving around it. The food-preparation and dishwashing areas share one, and the double sink on the other side of the island is a useful companion to the stove. All the while, the bar sink, close to the dining room, is free for mixing drinks, with an icemaker in arm's reach. Even a washer and dryer, discreetly camouflaged inside cabinets, have a section to themselves.

The outdoors is special to Dr. Guy and the patio-like breakfast area (*far right*) links the entire kitchen to the outside world. One step down from the cooking section, this addition was an important consideration in the remodeling. The new structure was carefully planned around an old gnarled apple tree, a natural sculpture that changes character with each passing season. The pool beyond is the center of Dr. Guy's summer entertaining. Sliding glass doors on two sides of the dining area let guests move freely between the kitchen bar and the pool, and the kitchen grill conveniently provides all the flavor of backyard cookouts. A wrought-iron chandelier sporting real candles, and an antique meat hook that is a hanger for utensils and tools mix with contemporary table and chairs in this workable and best-of-both-worlds kitchen.

PLAN: MARY ELLEN HENKEL, PRODUCT INFORMATION EDITOR

LAST-MINUTE ENTREES
made easy by split-second timing

By HELEN McCULLY □ So many good entrées must be cooked at the last minute if they are to be served at their best that it often is essential to plan a menu around that dish—a menu that is geared, in a sense, to the main course. In all the five menus we present here, the *pièce de résistance* is cooked only when you've already seen the whites of the guests' eyes. You, of course, with the help of our cooking schedule, will be so unhurried—and unharried—that you can leave the guests happily drinking their cocktails while you do that last bit of cooking, thus serving a flawless dinner cooked *à point*.

MENU I

Grilled Chicken* Sauce Diable*
Broiled Polenta*
BEAUJOLAIS
Endive with Vinaigrette Sauce
Mangoes on the Half Shell
Coffee

Your Cooking Schedule: As in all of these menus, this entrée is cooked at the last minute but everything else can be prepared in advance. The polenta can be cooked the day before, but you must bring it to room temperature before finishing it. As for the Sauce Diable, it can be prepared any old time, then reheated. Just before dinner, prepare the mangoes by slicing down each side of the big pit; arrange on dessert plates; then make the Vinaigrette Sauce (page 136). Chill the wine for about 10 minutes before serving.

Grilled Chicken with Sauce Diable

3 2-pound broiler-fryers
Butter, melted (about 1 stick)
Freshly ground pepper
Dry breadcrumbs

An unusual presentation, so lean on your butcher. Have him lay the chickens on their backs, put a knife into the cavity and split open one side of the backbone, then remove the backbone and the main breast bone. Next, turn the bird breast side up and cut holes in the skin between the thigh and breast meat. Cross the legs and push each leg through the cut on the opposite side, pulling the legs inside the bird as far as possible. Cut off the tips of the wings. Then make small holes in the skin at the ribs and push the wing ends through. The effect is kind of "knitted" and very attractive. Don't use larger birds, they are too awkward.

Preheat the broiler. *To cook*, brush the birds all over with melted butter and sprinkle the under side with pepper and breadcrumbs. Place, crumb-coated side up, on a *cold* broiling pan. Broil five inches from the heat for 15 minutes, brushing with melted butter every five minutes. Then turn the chicken breast side up, coat well with butter and crumbs and broil under a medium heat 10 minutes longer —when the birds should be nicely browned. Sprinkle with minced parsley. To serve, cut each chicken in half. Serves six.

Sauce Diable

Melt 1 tablespoon of butter in a medium-size heavy enameled saucepan. Add 4 shallots, peeled and sliced, and 1 cup of water. Bring to a boil and continue boiling until all the water has boiled away. Then add 1 cup dry white wine or vermouth. Bring to a boil again and boil until there are about 4 tablespoons of liquid left. Now stir in one 10½-ounce can of brown beef gravy. Cook, stirring, for two or three minutes. Season well with freshly ground black pepper and cayenne or Tabasco. It should be very "peppery." Strain, then stir in 2 tablespoons of Cognac, 1 tablespoon of Madeira and finish the sauce with about 3 tablespoons softened butter. *Can be prepared in advance*, sealed with Saran to prevent a skin forming, then reheated. Just before serving, stir in some minced parsley.

Adapted from a recipe in *Cooking à la Cordon Bleu* by Alma Lach (Harper & Row).

James Beard's Polenta

1½ cups white or yellow cornmeal
4½ cups water
1 tablespoon salt
Butter
Freshly grated Parmesan cheese

Bring 3½ cups of the water to a boil. Pour the cornmeal into the top of a big double boiler, then stir in the remaining cup of *cold* water. When well mixed, add the boiling water. Mix well, place over a very low heat and cook, stirring constantly, until the mixture comes to a boil. Stir in the salt, cover and cook over simmering water for 1½ hours. Take off the heat and stir in 2 to 3 tablespoons of butter and lots of freshly grated Parmesan cheese.

Butter a 10 by 12-inch pan and add the polenta. It should be no more than ½ inch thick. Smooth the surface with a wet spatula, then chill.

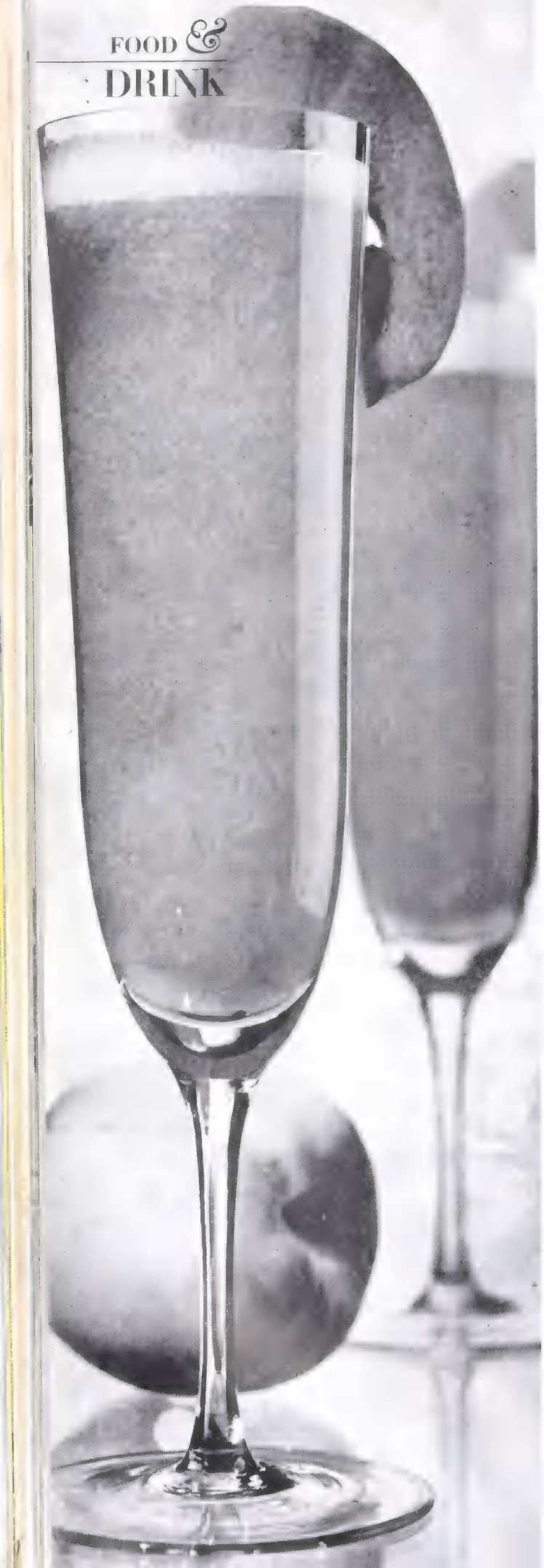
To serve, cut the polenta into small circles with a cookie cutter, then arrange, overlapping, in a serving dish. Allow to stand at room temperature.

Before serving, coat generously with melted butter and top that with a good coating of the cheese. Place in the oven until heated through, then slide under the broiler just long enough to brown lightly. Serves six.

MENU II

David Adams' Mock Filet Mignon*
Shoestring Potatoes
RED BURGUNDY
Sliced Fresh Tomatoes with Basil
Marvelous Cheesecake*
Coffee

(*Continued on page 134*)



WESLEY BALL

BLEND IN THE FLAVOR OF SUMMER

drinks with a seasonal tote

By EMANUEL GREENBERG □ An instant chill with the breath of summer. That's what the blender delivers when you combine fresh fruit and crushed ice with your favorite spirit. Whiz once and you're ready. The drinks below use melons, pineapples, bananas and peaches as well as the usual citrus, and even reach into the vegetable patch for cucumbers and watercress. General directions for working with the blender and for crushing ice are on page 139. Except where noted, the recipes are for single drinks but can be doubled, depending on the capacity and power of your blender.

Mary-In-The-Garden

2-inch section of cucumber, peeled, seeded and minced
1 tablespoon lemon juice
1 tablespoon chopped scallion, white and green, or 1½ teaspoons minced chives
1½ ounces vodka
½ cup crushed ice
3 ounces tomato juice, chilled
3 or 4 grinds of black pepper
Salt to taste

Blend cucumber, lemon juice, scallion and vodka at top speed for 15 seconds. Turn off. Add ice and blend for 15 seconds more. Turn off. Add tomato juice and seasonings and blend until fairly smooth. Serve in tumbler or Collins glass.

Jade Glow

6 to 8 sprigs watercress
1½ oz. gin
4 ounces pineapple juice, chilled
¼ cup crushed ice

Trim stems of watercress. Whirl all ingredients in blender at top speed for 30 seconds, or until smooth. Pour over ice in a highball glass. Garnish with a sprig of watercress.

Piña Piquante

½ cup fresh pineapple cubes
3 ounces Piña Colada mix, chilled
1½ ounces light rum
½ cup crushed ice

Whirl all ingredients in blender 30 seconds, or until smooth. Pour unstrained into Pilsner glass. Garnish with a stick of fresh pineapple.

Carol's Whiskey Freeze (for 8)

6-ounce can frozen lemonade concentrate, half-thawed
2 juice cans Bourbon or blended whiskey
3 cans water
1 tablespoon frozen grapefruit juice concentrate

Whirl all ingredients together in he blender until just mixed. Store in freezer in a large plastic container. Mixture will freeze to a sherbet-like in sistency. When ready to serve, buzz in blender until slushy. Serve in sm Old Fashioned glasses. Garnish wi round slices of lemon. (When prepar only one or two drinks, scoop ou generous half-cup for each portion in blend quickly. You can add a li more crushed ice if you like.)

Melon Smash

1 cup melon cubes (cantaloupe, ca sian, Spanish melon)
½ cup crushed ice
2 teaspoons lime juice
2 teaspoons sugar or simple syrup, approximately*
2 ounces light Puerto Rican rum

Choose fully ripe melons. Whirl ingredients together in blender at speed until smooth. Serve in a s glass.

*The amount of sugar will vary so what, depending on the sweetnes the melon and your own taste.

Champagne Peach (for 2) (shown in photograph)

1 ripe freestone peach, peeled and cut into pieces
1 ounce peach liqueur
¼ cup crushed ice
1 split Champagne, chilled

Blend peach, liqueur and ice at speed until smooth. Divide betwe two chilled tulip or flute Champag Then add half of the Champagn each glass. Stir very quickly jus mix. Garnish with a slice of fr peach, with skin on. (This drink s could be made with sparkling An Vouvray or one of the good Califo crackling rosés instead of Champag

Watermelon Man

1 cup watermelon cubes
1 ounce Campari
1 ounce gin
½ cup crushed ice
¼ cup lemon ice (a small scoop)
Wedge of lime

Place watermelon, Campari and g container and blend at top speed f 15 seconds. Turn off. Add ice a blend 15 seconds longer. Turn off. A lemon ice and blend until smo Serve in tall glass with lime wed

(Continued on page 138)

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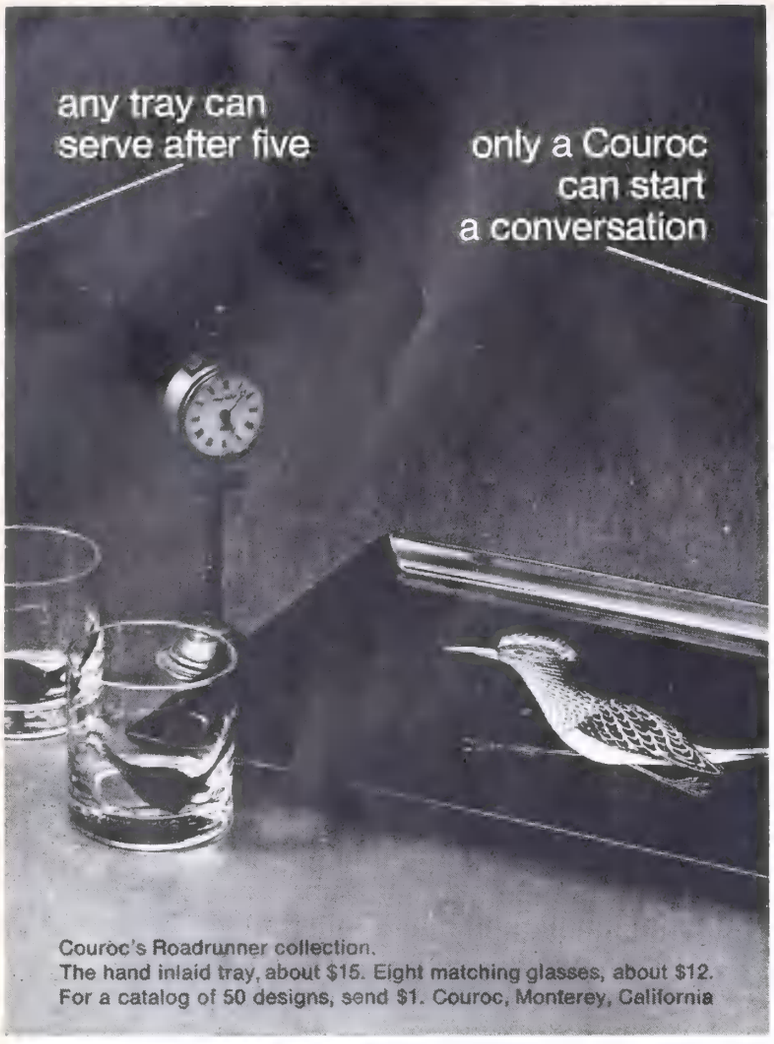
3. Set the timer.



4. Push the start button.

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FOOD & DRINK

NOBODY EVER TELLS YOU THESE THINGS

By Helen McCully

What is food in England like nowadays?

International—much as it is in New York, San Francisco, Chicago, New Orleans. So, if you want *haute cuisine* in London you go to such elegant French Restaurants as L'Ecu de France or Carrier's or these great hostelries: London's lovely Savoy or famous Connaught. Or you can potter around town tracking down national foods such as Italian, Chinese, Japanese, Javanese or Indian, including—and definitely not excluding—English fish and chip (no "s", please), a classic in its own right.

Are British oysters like American oysters?

No. In this country we are limited to Blue Points on the East Coast and the tiny Olympias on the West. At Bentley's (London), you will have a choice of the Anglo-Portuguese, original from the Sado River, now being farmed in oyster beds near Colchester: the Scottish, which come from Loch Ryan: Cornish from Penry on the River Fal, the largest oysters we have ever encountered and, finally, Colchesters, one of the most famous English oysters, especially rich in iodine with the greenish tinge you find on oysters gathered off the French coast. You can actually taste the sea. Bentley's might well be tagged an oyster lover's heaven. Two other oysters that are notable for their succulence are the Helford and Wistable, laid down, we are told, by the Romans, who are reputed to have "carried" oysters buried in snow all the way to Rome from England. A feat to give one pause. The English customarily serve brown bread and butter with oysters.

What exactly is a saddle of mutton?

A saddle of mutton (or lamb) is the piece of meat that includes both loins. Mutton, as you may (or should) know, is meat from sheep between one and two years old. The English make a mixture of saddle of mutton and you'd go a long way to improve on it as it is served at Simpson's-in-the-Strand (London)—pink and delicate, accompanied by red currant jelly, the ubiquitous Brussels sprouts and potatoes, boiled or roasted. If you don't order mutton (and it isn't everybody's dish), try grouse or partridge and discover how flawlessly the British prepare game. Simpson's, ever since George IV, has been and still is a home away from home to many a *bon vivant*.

What are crumpets?

Originally, crumpets apparently were made with yeast, potatoes, water, salt and flour, but the modern version is made with flour, eggs, milk and baking powder. They are baked on a griddle in little crumpet rings and these days are usually made in a baker. Reminiscent of, but far better, in our opinion, than our English muffins. There is possibly nothing better than a perfect little crumpet, toasted, soaked in butter along with a good "cuppa" which translates into a freshly made cup of hot tea. Other good things the British serve at teatime (and tea is as important to an Englishman as coffee to an American) include Ginger Bread, Sponge Cake, Eccles Cakes (little turnovers made with a sherry dough, filled with currants), Dundee Cake and assorted sandwiches such as watercress, smoked salmon and sliced chicken between thin slices of white bread. Very elegant.

What's an English pub like?

The true pub is like a neighborhood club where everybody knows everybody. The old-fashioned pub still exists but times have changed, and today London pubs run the gamut from those specifically attractive to the very young and others, such as the Greyhound, which are designed for all ages with, believe it or not, real live—and very live—entertainment. In the old days

s were the primary amusement and still are in many, but have gone modern in a big way with disc jockeys abound- If you really want to put on the dog, pub-wise, go to the ging Grenadier, London's best. Not only fashionable but an excellent menu. It is well to make a note that bar times from district to district and if you find yourself thirsty in losed" district, you probably won't have to go far—maybe around the corner—to find one that is open. Disconcerting, hat's the way the British run these things. Usually all pubs pen from 10:30 A.M. to 3 P.M. and 5:30 P.M. to 11 P.M.

t kind of food can you get outside of London?

n London, it's a mixed bag. But let's assume you're going xford by car (and do take this trip via the Cotswolds), for the Restaurant Elizabeth for lunch. This restaurant ents a sophisticated menu that includes such typically ish fare as fresh river trout and Syllabub, which, you may scinated to learn, "is neither good nor wholesome without rtion of brandy." And don't fail to drop in at the Alice in derland Sheep Shop (right next door), immortalized by s Carroll. With a good lunch inside you, take time to der through this bustling city of dreaming spires, those itectural treasures that first opened their doors to students e 12th century. Meander through the quadrangles with their y gardens and old gnarled trees; peek through the mul- d windows and envy those lucky students who will forever alled Oxford men. Take the time—it's a mere hop from rd—to visit Blenheim Palace, the golden house in which Winston Churchill was born.

you are not returning to London for dinner, motor over to Howard Arms, Ilmington, Warwickshire, where *Patron* , a splendid host, matches the richness of the surroundings cooking of exquisite simplicity. There is no menu. You ly arrange your meal when you book your table (and be- e of the restaurant's enormous popularity, reservations must nade *well* in advance). For the night, you might happily at the Lygon Arms, Broadway, Worcestershire. This an- inn, probably built about 1400, currently furnished with Elizabethan antiques, bears all the marks of old gentility , you'll be relieved to hear, all the marks of modern com- When this writer went to her room, she was charmed to a little glass of sherry, neatly capped with a minute napkin. pical hospitable gesture.

London any interesting food shops?

most famous, certainly, is Fortnum & Mason's on Piccadilly, if you do no more than step in to see the salesmen in their ways, you will have been more than repaid. An absolutely inating shop that sells everything from snails to wine (its r is celebrated) to Christmas puddings to hot pants. Be sure ave tea there, you'll love it. If Ascot is on your list of things o, F&M will pack you a basket of very stylish food, which ld be only meet and right, considering the circumstances. perhaps you're going to Glyndebourne for the opera. Order sket from Fortnum's, get into your best bib and tucker— fig" is *de rigueur*—and catch the Mozart Express, which es at 3 P.M. from Victoria. Combined railroad return tickets be obtained on presentation of opera tickets at the booking e, Victoria Station. If you're not an old hand at this, you uld be warned that you pick your picnic spot on arrival, ng your basket against the inquisitive (like the cows) or the uisitive, and "dine" after the opera. Cool the Champagne in river that runs right in front of you.

you recommend a guide to England?

newest and most comprehensive is Egon Ronay's 1971 Guide ailable at all bookstores), which sells for $5.95. It includes els, restaurants, pubs, inns in Great Britain and Ireland and don pensions, with tourist sights and maps of 14 cities as as 32 motoring maps. So you can jump into a car and or, sure of your way and your lodgings, from Land's to Dunnet Head, the topmost tip of Scotland. [Continued]

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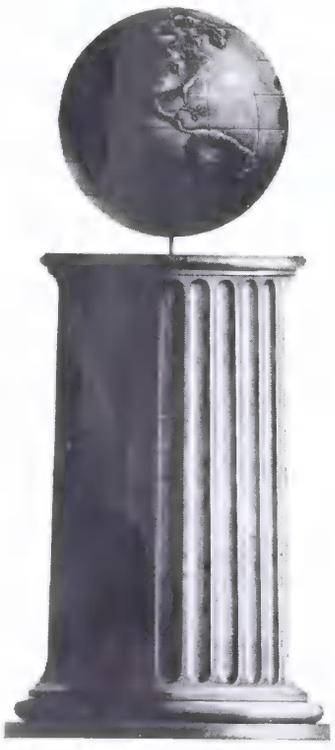
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FOOD & DRINK

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Continued

Is steak and kidney pudding the same as steak and kidney pie?

No, although both are made with steak and either lamb or c kidneys (some pie recipes include oysters, too). The puddin however, is finished with a suet crust, then steamed: the p with a flaky pastry, then baked. Both are as English as th Union Jack and, when well prepared, delicious.

Can one salt be saltier than another?

Oddly, yes. It depends on whether the salt is granulated (cry talline) or flaked. Actually, both salts have the same streng but you would use more of the flaked than you would of th granulated to achieve the same amount of "saltiness." New Yo seems to use more of the flaked than other parts of the count where the granulated seems to be more widely available. A parently you just learn, by taste, to cook with the salt you bu

What is malt liquor?

According to *Beverage Executive*, "Every brewmaster has h own conception as to what is actually meant by the term ma liquor. Some claim that it is blander than beer but stronger. B all of the identification revolves around taste sensations. F the record, however, the products that are now on the mark are more full-bodied but less 'hoppy' than beer—so much so th you wonder if they are 'hopped' at all." Apparently, women li malt liquor because it lacks any taste of the bitterness traditio ally found in beer. The price, it must be noted, is higher tha that of regular beer.

What is shortening?

Fat, such as solidified vegetable oils (cottonseed and soybea oil), lard, butter, margarine, rendered poultry or beef f drippings from bacon fat, salt pork, ham, beef or lamb. Th term is generally applied to fats used in making breads, cak and pastries.

Where does the word mustard come from?

It is derived from the Old French *moustarde*, which, in tur came from the Latin *mustum*, meaning "must." In this sens "must" refers to the fresh juice or pulp of grapes or oth fruit with which ground seeds of mustard were mixed, th used as a condiment.

How are scallops sold?

In New England, by the quart; otherwise, by the pound. frozen, they are always sold by the pound everywhere.

Are piccate and scaloppine the same thing?

Yes. Both mean small squares of veal (*piccata* is the singular usually cut off the leg, sliced very thin, then pounde *Escalope* is the French equivalent of the Italian *scaloppin* The French Oxford Dictionary translates *escalope* thus: "Co lop, veal cutlet." Collop, in English culinary terms, means "small cut of meat" and cutlet a small cut of meat (usual mutton) cut off the ribs. In the U.S. however, veal cutlet is th same cut as the top of the round of beef and the "eye" is t bottom or the tip. Germans and Austrians call this same c *schnitzel*. Some people mistakenly refer to veal chops as cutle

How much chicken should you allow per serving?

For broiling, roasting, frying, barbecuing or simmering, a low about $\frac{3}{4}$ pound: cooked and boned, allow $1\frac{1}{2}$ cu chicken breasts, allow one half-breast per serving. A thre pound broiler-fryer serves four and yields $2\frac{1}{2}$ cups dic cooked chicken meat and a two-pound chicken serves two.

ok it special . . .
ve it special
Mary Bowden

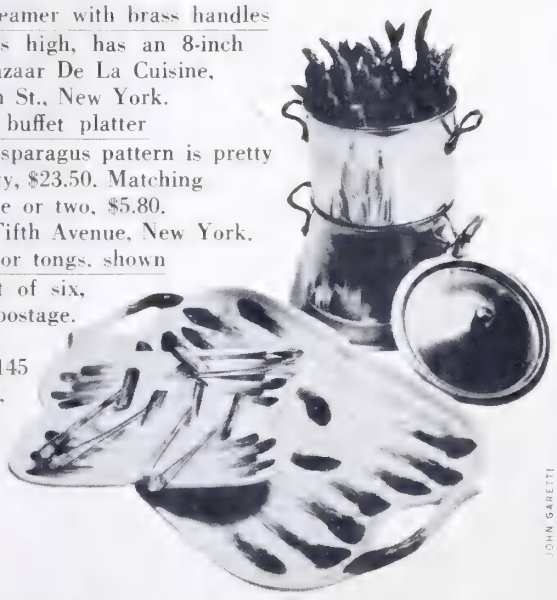
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ENTRÉES

Continued from page 127

Your cooking schedule: Anytime you have a few minutes, you can bake the cheesecake—a day or even two before. The steaks call for marinating, which is simply combining the marinating ingredients with the steaks and allowing them to stand a few hours or overnight.

When it comes to sautéing them, it's a matter of 15 minutes or so. Open the cans of potatoes and heat in the oven while cooking the steaks. Slice the tomatoes shortly before you serve dinner. Arrange on a serving platter and sprinkle lightly with salt, freshly ground pepper, a mere "whisper" of sugar and crumbled dried basil. The cheesecake should be garnished at this time, too.

*David Adams'**
Mock Filet Mignon

6 individual chicken steaks (6 to 8 ounces each)
3 tablespoons olive oil
2 cloves garlic, minced
2 scallions, finely chopped
1 can (8-ounce size) tomato sauce
1 teaspoon Worcestershire sauce
½ teaspoon dried rosemary
½ teaspoon dried thyme
1 teaspoon prepared horseradish
Salt to taste

Chicken steaks, cut from the shoulder of the animal, come from under the shoulder blade. When properly prepared, the muscle is removed and the meat is tied in a roll. It can be cut in slices, much as fillet of beef, or roasted as you would a fillet. It is such a delicious piece of meat that it is sometimes, in unreliable meat markets, sold as fillet.

Combine all the ingredients except the steaks with a generous amount of salt and mix well. Pour into a polyethylene bag. Add the steaks, squeeze out all air and tie securely. Place in a pan in case the bag leaks. Marinate at least three hours or overnight. Turn as often as you think of it. Drain off the marinade into a bowl and set aside.

Place the steaks on a cold broiling pan in a preheated broiler and broil at a high heat for six to eight minutes, turning once. Remove strings before serving. Taste marinade for seasoning—it may need salt. Pour into a suitable serving bowl and use as a sauce with the broiled steaks.

*David Adams is the head butcher at A. Fitz & Sons meat market, New York, one of the city's finest markets.

*Marvelous Cheesecake**

½ cup zwieback crumbs (about 4 to 5 zwieback)
4 packages (8-ounce size) cream cheese, at room temperature
4 eggs
1¾ cups sugar
Grated rind 1 lemon
Juice 1 lemon**
Garnish: Fresh, hulled strawberries or blueberries
Apricot Sauce

Butter the inside of a metal pan measuring approximately eight inches in diameter by three inches deep. You cannot use a spring form pan because the cake is turned out and garnished with fruit. Dump the crumbs into the pan, then shake and tip it so the bottom and sides are well coated. Refrigerate.

Place all other ingredients in the bowl of an electric mixer. Start beating at low speed until combined, then turn to high and continue beating until the mixture is perfectly smooth. Pour into the prepared pan. Place this pan inside another pan large enough that the sides don't touch. Add enough boiling water to reach to a depth of about half an inch. Bake in a preheated 325° oven for 1½ to two hours. At the end of this baking period, turn off the heat and allow the cake to remain in the oven 20 minutes longer. Cool in the pan on a cake rack to room temperature and then refrigerate.

To serve, turn the cake out on a serving platter. Garnish the top with fruit and spoon the sauce over all. Refrigerate.

To make the Apricot Sauce, combine a 10- or 12-ounce jar of apricot jam with ¼ cup of sugar and ¼ cup of water in a small sauce pan. Stir over low heat until well mixed. Strain through a fine sieve, working it with a rubber spatula to extract all the syrup from the pulp. Discard the pulp. Cool, then stir in about 1 tablespoon of rum, Cognac or kirsch.

*Chef William Irle of the Promenade Café in New York's Rockefeller Plaza created this superb cake. Make it and see how good cheesecake can be.

**Drop the lemon in boiling water for a couple of minutes and you'll get more juice.

MENU III
Sole with Shrimp and Capers*
Boiled New Potatoes
CHABLIS
Fresh Asparagus Vinaigrette
Chocolate Ice Cream
Sponge Cake*
Coffee

Your cooking schedule: The Sponge Cake, obviously, must be made in advance. A day ahead, if you like. As for the asparagus, it can be done in the morn... also the Sauce Vinaigrette (pa... 136). Since the sole takes o... about 20 minutes, put the po... toes on to boil about 10 min... before you begin to prepare t... sole. Take the ice cream from t... freezer and place in the refrig... tor when you start the potat... This allows it to soften s... enough to make serving easy. ... cake and arrange on cake pl...

Sole with Shrimp and Capers

2 1-pound packages fillet of sole, thawed*
¾ cup (1½ sticks) sweet butter
Salt
Freshly ground white pepper
Sauce:
4 tablespoons (½ stick) s... butter
6 shallots, peeled and min... or 6 scallions
1 cup heavy cream
1 bottle (3¼-ounce size) cap... well drained
Lemon juice
1 can (4½-ounce size) medi... size canned shrimp
10 to 12 sprigs parsley, mi...

Prepare the sauce first. H... about 4 tablespoons of butte... a heavy skillet. When hot, ... the shallots or scallions and ... cup of water. Cook over medi... heat until the water has bee... away and the shallots are ... If necessary, add a little ... water. Stir in the heavy cr... and bring to a boil. Boil f... couple of minutes or until s... has thickened slightly. Then ... the capers and the juice of h... lemon. Taste: It may need sa... more lemon juice. *Can be m... in advance to this point. Also ... seal with Saran to prevent a ... forming.* Add the shrimp and ... parsley and bring to a boil o...

Melt the remaining butter. ... the pieces of sole in the bu... so each side is well coated. Sea... son with salt and pepper. L... the fillets on a *cold* broiling a... and broil in a preheated 5... oven for five minutes. Do n... turn. With a large, wide spa... carefully lift to a heated ser... platter. Spoon the sauce ove... and serve at once to six.

*If you buy fresh fillets, ... will be larger than the froze... that case, five fillets will serve...

Sponge Cake

6 eggs, separated
1 cup sugar
½ cup plus 2 tablespoons pot... flour
2 tablespoons matzo meal
Good pinch salt
Grated rind of 1 lemon
Juice ½ lemon

Line the bottom of a nine-... square pan with baking p... ment or waxed paper. (Contin...

Our Multiplication Tables.



Times one.



Times two.



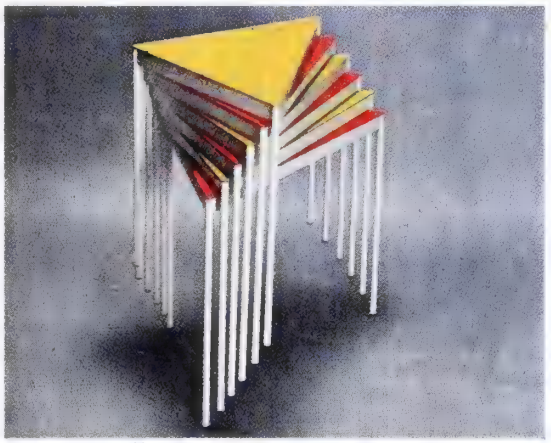
Times three.



Times four.



Times five.

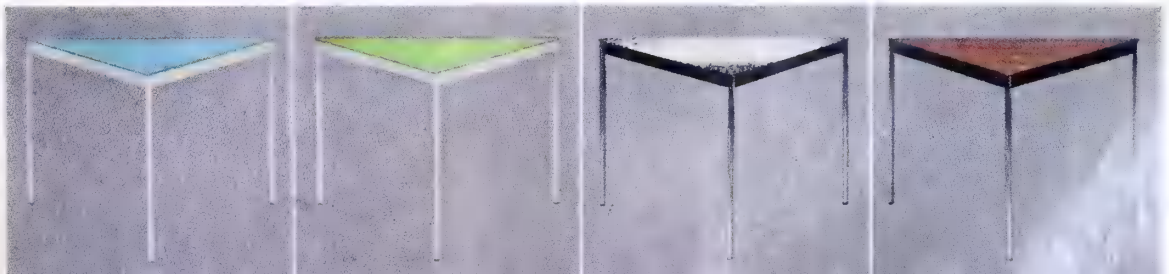


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ENTRÉES

Continued

Beat the yolks with a rotary or electric beater until thick and pale yellow. Then gradually add the sugar, beating hard and constantly until the mixture makes "ribbons." Stir in the flour, matzo meal, salt, lemon rind and juice.

Beat the egg whites until they hold stiff shiny peaks when the beater is held straight up. Vigorously beat about a third of the whites into the batter, then—gently but completely—fold in the remainder with a rubber spatula. Pour into the prepared pan and bake in a preheated 325° oven for one hour, or until a toothpick plunged into the center comes out dry, without any batter clinging to it. Run a knife around the edge of the cake, then turn out on a cake rack. Peel off the paper, then reverse the cake so the top is topside.

Once cool, wrap in Saran or foil.

MENU IV
Individual Cheese Soufflés* with Sauce Quo Vadis*
RIESLING
French Bread
Fresh Mushroom Salad
Lemon Cake Pie*
Coffee

Your cooking schedule: As you can see from reading the recipe, you can prepare the base for the soufflés any time during the day, adding the beaten egg whites just before baking. Since pastry is at its best when served the day it is baked, we suggest you make the pie early that day. Mushrooms need only wiping with a clean, damp cloth (don't wash), then slicing. A matter of minutes. Make the Sauce Vinaigrette (below) in the salad bowl. Add the mushrooms and a few lettuce leaves. Toss at the table.

Individual Cheese Soufflés with Sauce Quo Vadis

A four-star restaurant, New York City's Quo Vadis does everything in four-star style. Chef Eugene Bernard finishes his soufflés by spooning a bit of sauce into their middles. *Délicieux.*

1 cup (2 sticks) sweet butter
¾ pound Swiss cheese
1 cup flour
5 cups milk, heated
8 eggs, separated
Salt
Freshly ground pepper
Freshly ground nutmeg

Butter the inside of six two-cup soufflé molds, making sure you butter curves. Refrigerate. Cut 12 small, very thin slices off the cheese and set aside. Grate the remainder. Set it aside, too.

Melt the remaining butter in a heavy enameled saucepan. Stir in the flour with a wooden spatula and cook, stirring constantly, over moderate heat for about five or six minutes to cook the flour. Take off the heat and add the hot milk, beating constantly with a wire whisk. Return to a moderate heat and cook, still whipping, for about 10 minutes or until the sauce [Béchamel] has thickened. Add the egg yolks, one at a time, beating hard after each addition. Stir in the cheese and seasonings to taste. *Can be prepared to this point and sealed with Saran.*

Beat the egg whites until they hold firm shiny peaks when the beater is held straight up. Add about one third of the whites to the cheese base and beat in vigorously with a whip. Add the remaining egg whites and fold in gently with a rubber spatula. Pour into the prepared molds, dividing the mixture evenly. Arrange two small pieces of cheese on top. Place molds on a baking sheet. Bake 15 minutes in preheated 350° oven. Make the sauce.

Sauce Quo Vadis

3 or 4 shallots, peeled and chopped fine
2 tablespoons red wine vinegar
1 teaspoon Dijon mustard
⅓ cup Escoffier sauce
1 cup chicken broth, your own or canned condensed
¼ cup heavy cream

Combine the shallots and vinegar in a saucepan and cook over moderate heat until almost all the vinegar has evaporated. Stir in all remaining ingredients thoroughly. Bring to a boil, reduce heat and simmer for about six minutes or until the sauce has thickened slightly. Strain. Taste for seasoning. Pour into a heated sauceboat.

At the table, have each guest make a small opening in his soufflé and spoon some of the sauce into the center.

Sauce Vinaigrette

Wine vinegar or lemon juice
Salt
Freshly ground pepper
Dijon mustard or dry mustard
Vegetable oil or imported peanut oil

Make the dressing right in the salad bowl. First, add ½ to 2 tablespoons vinegar or lemon juice (the amount depends on how sharp you like your dressing). Add a good dash of salt, pepper, and ¼ teaspoon mustard. Whip with a wire whisk until the mixture is perfectly smooth. Add 6 tablespoons of oil, by drops, whisking vigorously. If you are using herbs, add them to the dressing at this point (a good pinch of dried or about 1 tablespoon fresh, minced). This makes about ½ cup and you should figure on 1 tablespoon of dressing per person.

Lemon Cake Pie

1 unbaked 9-inch pie shell
1 cup sugar
1 tablespoon butter, softened
2 eggs, separated
2 tablespoons flour
Grated rind of 1 lemon
Juice of 1 lemon
1 cup heavy cream

Make up the pastry according to your own recipe or a good reliable cookbook and line the pie. Chill while you make the filling.

Combine the sugar and butter in a medium bowl and work them together with your fingers until the butter is evenly distributed. Beat the egg yolks until thick and light and thick. Stir into the sugar mixture along with all the remaining ingredients. Beat the egg whites with a rotary or electric beater until they hold firm shiny peaks when the beater is held straight up. Fold into the lemon filling with a rubber spatula. Pour into the pie shell and bake in a preheated 450° oven for 10 minutes. Reduce oven heat to 325° and continue baking 30 minutes longer. Cool on a cake rack before serving.

MENU V
Frogs' Legs Provençale*
DRY RED WINE
Crusty Bread
Artichokes Vinaigrette*
Fresh Strawberries and Cream
Pirouettes
Coffee

Your cooking schedule: This dinner that's as good as done before you start. Cook the artichokes early in the day or even the night before. Wash, then hull the strawberries, arrange in a handsome bowl and sprinkle lightly with superfine sugar. Whip up the Sauce Vinaigrette when you finish the berries. That leaves the Frogs' Legs. Best to cover them with milk (see recipe) early in the day so they can de-ice in the milk. Preparing them will take 20 minutes, at most.

Frogs' Legs Provençale

18 pairs medium frogs' legs, thawed*
Milk (about 1 quart)
Flour
Salt
Freshly ground pepper
Olive oil
¾ cup (1½ sticks) butter
Lemon juice

[Continued]

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ENTRÉES

Continued

6 large cloves garlic, peeled and minced
½ cup parsley sprigs, minced
Lemon wedges

Unwrap the frozen frogs' legs, place in a large bowl and cover with milk, seasoned generously with salt and pepper. It will take several hours for the legs to thaw, so you might as well do this in the morning. Thaw at room temperature.

Fifteen minutes before dinner is to be served, lift the legs from the milk and dry in a clean dish towel. Mix up several tablespoons of flour with a good seasoning of salt and pepper in a large polyethylene bag. Add the legs, shake until lightly coated.

Heat enough olive oil in a large heavy skillet to make a light film on the bottom. When hot, sauté the legs, a few at a time, until nicely brown and crisp all over—four to five minutes. Add more oil as it is needed. Lift from the pan to a heated platter and keep warm in a 140° oven.

While you fry the legs, cut the butter into pieces and heat in a second skillet over low heat. When hot, add the minced garlic. The butter and garlic will gradually turn a golden brown. Stir in lemon juice, salt and pepper to taste and, finally, the parsley. Pour over the frogs' legs and serve at once with a garnish of lemon wedges. Serves about six.

*Broadly speaking, all legs available to us today ar imported, frozen. Those from istan and Japan are consi superior. Allow three leg person unless you have trencherman aboard, in case add a few more.

To cook artichokes

Allow one per person. W good sharp, heavy knife the stem, then about ½ in the top. Trim points off re ing leaves with scissors. thick slice of lemon on the b of each artichoke (this he keep the heart "white"). into a large kettle of boiling ed water. Lay a double thi of cheesecloth over the top. to a boil again, reduce hea cook *uncovered* until a lea pull out easily—30 to 50 mi depending on size. Lift fro tle and drain upside down cold.

To present the artichoke out the choke: Using the est care, so the artichoke wi main intact, spread the apart so the interior is ex Pull out the center cone of in one piece and set aside. a small teaspoon, scrape aw hairy growth (the choke) j low, and discard. Now tu cone of leaves upside dow place in the hollow of th choke. To make the Sauc aigrette, see recipe on page

THE FLAVOR OF SUMMER

Continued from page 128

Brown Cow (for 3)

1 small ripe banana, sliced
1 cup cold milk
½ cup crushed ice
1½ ounces crème de cacao
1½ ounces Cognac

Whirl all ingredients in blender at top speed until smooth. Divide among three 10-ounce tumblers. Top with grated bitter chocolate, if you like.

Frozen Daiquiri

1½ ounces light Puerto Rican rum
1 tablespoon lime juice
1 scant teaspoon sugar
½ cup crushed ice

Buzz all ingredients at top speed for 15 to 20 seconds, or until blended. (For a Bacardi, cut sugar by half and add 1 teaspoon of grenadine. Then proceed as above.)

Bourbon Sour

2 ounces Bourbon
1 ounce lemon juice
1 teaspoon sugar
½ cup crushed ice

Whirl in blender until Garnish with fresh fruit.

French Flip

2 ounces Dubonnet Rou
⅛ teaspoon grated orang
1 ounce cream
1 egg
Scant teaspoon sugar
⅓ cup crushed ice

Buzz all ingredients t until smooth. Garnish with a slice of orange on the rim glass.

Florida Frappe

½ small grapefruit, pulp a juice, seeded
1 ounce light Puerto Ric

ınce maraschino liqueur
aspoon lemon juice
cup crushed ice
ch of salt

d all ingredients at high d until smooth. Pour over a aschino cherry in a Sour s.

dall Ware's Orange Punch

cup superfine sugar
f a fresh orange, seeded but ith peel on
nt orange juice
allon Hearty Burgundy or her dry red table wine, hilled
cup fresh lime juice

d the sugar, the orange and cup orange juice at high d until the orange is pulver- . Mix with other ingredients large bowl or gallon con- er and chill. Take out a pitch- l at a time, as needed. Add a little fresh ice every time replenish the pitcher.

ıder know-how

nces are you already have a der and know a good deal ut it. But if you're new to the der, select one that has a d-sized see-through container ith a handle—and a stain-re- nt, easy-to-clean base. For ks alone, you won't need a -horsepower model. The fol- ng suggestions for operating ly generally to all blenders. you work with your particu- machine, you'll probably add your bag of tricks and im- e your techniques.

- lways have some liquid in ıe blender before starting.
- lways cover the container efore starting.
- Reduce size of ice cubes be- ore adding. (See ice-crusher ection, following.)
- llow for expansion (aera- ion)—never load container nore than two-thirds full. ess would be even better. A up of crushed ice is equal to hree-fourths cup of liquid fter blending.
- When a drink calls for a car- onated beverage, add it to he glass afterward, not to the lender.
- Use the highest speed on your nachine when you want maxi- num aeration and homogen- zation.
- Rather than over-blend, stop he action and check the con- ents. This permits heavier unblended) ingredients to ettle closer to the cutting lades. Flip on again for a hort burst to complete the rocess, if necessary.
- Never insert any utensil into the container when blades are moving. *Never!*
- Immediately after using, add water and detergent to the blender and buzz for five seconds. A quick clean-up trick.
- Whether your blender's in the pantry or bar, leave it out. You'll use it more often if it's readily available.

Ice Crushers

Though there are other means of making little cubes out of big ones, the electric ice crusher is by far the easiest. It's poor practice to toss whole ice cubes into your blender and expect it to do the job. Eventually, the blades will dull. Besides, cutting up the large cubes will prolong the period of blending unnecessarily when preparing the drinks. Ice crushers come in various forms, mechanical and power-driven (electrical), self-contained appliances or attachments. If you have a blender with a reasonably good motor, an ice-crusher attachment that operates on the same base is likely to be your best bet.

An ice crusher can give you ice for a dozen drinks in a couple of minutes. You can make up enough for the evening in advance of a big party. Just pack the processed ice in plastic bags, close securely and store in your freezer. Remove as needed.

Some crushers will produce ice in varying degrees of coarseness—cracked, chipped, crushed and shaved (the finest, for frappes and sherbets). As with any appliance, reading the operating directions enclosed in the package is mandatory. One suggestion, not often in the directions: Give the motor a chance to warm up, as you would an automobile that hasn't been used for a while, before dropping in the ice cubes. ■



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Skillets: the most indispensible utensils
By Jacques Pépin

THE HOUSE BEAUTIFUL CHE

The five skillets shown here cover every need of the homemaker or professional chef. Most of them do not have covers: should the need arise, double-duty foil is a good substitute. **1.** The big cast-iron pan, ready-to-use or "preseasoned," is the all-purpose utensil *par excellence*. Perfect for sautéeing small steaks, browning three pounds of stew meat or poaching 10 eggs all in one batch. **2.** A small version of the same skillet, this pan is obviously used for smaller quantities. Both are absolute essentials to good cooking, and there are no substitutes. **3.** The omelet pan, of extra-heavy aluminum, should be used exclusively for egg cookery—whether omelets or fried or scrambled eggs. The fine, smooth surface inhibits sticking and gives a light blond surface to the cooked eggs, and the



EUGENE COOK

gentle slope of the sides results in a fluffy omelet that is easy to roll onto serving plate. **4.** The heavy steel oval skillet is a fish skillet and ready to use. Its shape "fits" most fish, and it is customary to use it exclusively for fish or shellfish, although it can be utilized for other foods if the skillet is first washed to get rid of all fish odors (rubbing the washed pan with salt is one proven method). **5.** The crepe pan is also made of heavy steel and should be used only for crepes. Because of its splay "mouth," it is easy to flip the crepe over.

To cure the omelet pan and the crepe pan, heat two tablespoons of oil in the pan until it reaches the blue-smoking point. Pour out the oil, add a handful of salt and rub with paper toweling. Do not wash—ever. Just wipe out with a damp cloth. If by chance something does stick, rub it away with a little salt. Many cooks do not believe in washing any skillets but in simply wiping them out very thoroughly. I agree that this is true of the omelet and crepe pan. The others should be washed very well each time they are used, then dried completely in order to prevent any rusting. ■

HBOOK

nued from page 118

privet bathroom. And a yel-
rlet." And Barbara, who is
t grade, would be super-
to sleep "inside a red and
pokAdotted mushroom. At
I slide into a dot and there
be my bed. Every time I
d a dot I would fly."

ehouses? Griffin, four years
says his imaginary one
have "a bunk bed, a win-
n the ceiling, a small TV, a
le Heating system, a wash-
nd Drying machine and a
'd like to sit on the tree
with my legs hanging out
the cool air brushing
my face and theres no
except the wind and my

giant peach tree is where
dreams of living. "It
have a place to lie on. Also
g with a basket connecting
basket would be for food
essages." In his real room
w York City, Ariel has al-
collected lots of bits of
. "My closet has millions
illions of stones. It's filled
tones. I buy them and I get
from different countries
d. When I go out, everytime
k to see if there's a rock I
ck up."

ful ideas

s the word on color? *Psy-*
ic, and most of these
reporters do know how to
t. Jennifer, who is in fourth
in Kalamazoo, writes that
rfect room would be "light
and light pink, you know
edelic. I would have purple
pillowcases & sheets. And
hing would be hanging by
such as my bed, radio, rec-
layer. Black & white stripes
allpaper, because I like to
of black & white people
nice to each other." Nancy
also pick black-and-white
d wallpaper "to turn you on.
purple blinking off and on
And a lamp that would
a real preshis diamond that
be the bulb."

lly likes his room just the
t is "because it's a pigpen
e time." If he had to do it
er again, "It would be phsy-
c with flashing lights and
s." Marcia's idea of a cool
is all blue—"Navy Blue
a Colonial style bed with a
blue bed spread and Navy
illow cases."

at kind of textures are nice
e in? Kara is saving up for
own fury rug and a nise
bear sofa." Allison, age
, really lives in New Orleans
says that if she could, she
ld live in China. My room
would be made out of silk and silver. One of my toys would be a real cat. The pearls on her neck real too." Corinne is also after things with shine. "If I Could I wood have a room that was 100% Pure Gold and 100% Pure Silver. With a TV that was Pure Gold. And I wood like to still share with my sister Janine."

Catherine says on texture: "All my furniture would be made out of feathers. For a toy I would have a under ground tunnel. My room would be way out." So would Tom's. He writes: "I would like it to be made out of rubber—the furniture too—then I could change it every day." Outside Tom's third-grade classroom in Raleigh, hundreds of boys and girls actually *are* building dream rooms out of rubber (old tires) and scraps of wood. They are energetically design-testing and putting up Wiley City, a child-scaled world complete with tree-house towers, a town hall and a jail. Is Kyle, who has worked with great enthusiasm on the project, ready to move in? Almost . . . "if the roof weren't so leaky and it was a bit warmer."

A place for animals

Animals as decor? The ones we heard about in dream rooms sound 100% alive and not stuffed. Elizabeth says that next to her canopy bed with pink and orange lace, she wants "a cage with a wildcat in it." Kathryn's room-cum-zoo would be "gigantic, with little sections around it. I would have a lot of cats and some horses. The sections would be where they slept. There would be enough to eat for ever for all the animals and me. There would be a lot of books to read to." Terry, out in Santa Ana, Calif., wants her room "all blue, with lots of dolls and a blue stuffed kitty cat. I would also like a real horse by my bed. I'd feed it milk."

New Yorker Melanie thinks she already has quite enough live creatures to keep track of in her real room. "I have two fish named Alice and Freddie and one of my fish is supposed to have birth yesterday, but he didn't have birth. He will probably have birth today." What non-reproducing objects would she like in an ideal room? "Staircases and a fireplace. And a brown bed—one that is all shiny."

Besides quarters for live animals, how else are dream rooms equipped for action? In John Phillip's real room, he and his father have put together a marvelous landscape, big enough for eight sets of German model trains to run around on simultaneously. "I can make my trains go through tunnels and over bridges and the lights blink." [Continued]

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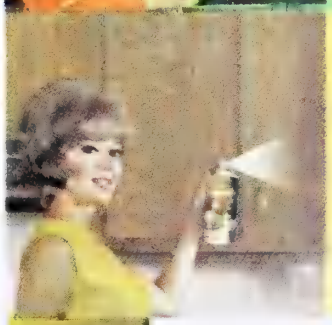
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WISHBOOK

continued

John Phillip would rig his dream room so he could "jump from a bunk bed, swinging from the ceiling, onto a trampolene and ride my train down to the breakfast table." Dow, a Californian, would like his room to overlook the ocean and he would ready it for action with "a spear, a shotgun, a big elephant's foot and a surfboard." He would relax in a king-size feather bed.

A small Texan named Shawn reported how he takes in football games on weekends. "I have a T.V. on my wal. On Saturday I wach the Texas Aggies against the Vikings and I lay down by my fan. I go out to play and come back in and I lay by my fan."

Does the peace symbol show up in lots of dream rooms? Very frequently. Stiles, age seven, says if he could design a new place to sleep, it would be round "and made of granite and crystal with a peace sign-shaped bed. And the chandelier would be shaped like a peace sign." Brian, his classmate, says the room in his mind's eye has a ceiling "covered with peace symbols. And the space is half like a library with a big book shelf with books in it. The other half has a radio, record player T.V. set and a desk. Out of my window I see lots of mountains."

Do children keep a sharp eye out for adult rooms they would eagerly move into? Marli Kate sent in this envious report from the Far West. "The prettest bedroom I've ever seen is my aunts. She has her own telephone and has some beeds to talk into on the telephone. She has a blue bedroom." Is the vast choice of wonderful things available in stores just as mind-boggling to children as it is to their parents? Apparently. Mike, who is seven, writes, "When I went shopping for new bedroom furniture I nearly wanted everything."

Are any of these future style setters joyful about what they have? Lots of our reporters said yes—and loudly—and they cataloged with ease the simple things that please them. Like Alison, who lives in the Midwest—"I am happy with the room I have because I get a nice look at the woods in back of our house." ■

PRODUCT INFORMATION

Pages 78-85

Entryway:
Grasscloth wallpaper, DWOSKIN INC. Light fixture in stairwell was made in Spain, CHAPMAN LAMPS AND ACCESSORIES. Woodcut by Ben Smith. Painting by J. Casaus.

Activities room:
Punjab fabric on sofa, DESIGN TEX INC. Pillow fabric, HERMAN MILLER INC. Shades, NIN & GEORGE CUSTOM WORKROOMS; fabric, MAHARAM FABRIC CORP. Oil Painting by Weisbuch, BRIGGS GALLERY, 798 Peachtree St., N.E., Atlanta, Ga.

Living room:
Sofa fabric, S.M. HEXTER CO. Glass table, DORIS DESSAUER INC. Lamp, CHARLES R. GRACIE & SONS INC. Window blinds, LOUVER DRAPE INC.

Dining room:
Breakfront, ROUNDTREE COUNTRY REPRODUCTIONS INC. Chest, DORIS DESSAUER INC. Chair frames, LEOPOLD COLUMBO FRAMES; upholstery, CAREY & HAMPTON UPHOLSTERERS; fabric and carpet, F. SCHUMACHER & CO. Wall tapestry, courtesy of BRIGGS GALLERY. Light fixture, RENZO OLIVIERI ANTIQUES, 306 E. 61st St., N.Y.C. "Colonnade" china, JOSIAH WEDGWOOD AND SONS INC. Table, JACQUES BODART INC.

Breakfast room:
Table, DORIS DESSAUER INC. Chairs, ROUNDTREE COUNTRY REPRODUCTIONS. Curtain fabric, CONNAISSANCE FABRICS. Cushion fabric, KENT BRAGALINE. Curtains and cushions made by NIN & GEORGE CUSTOM WORKROOMS. Rug, A. MORJIKIAN CO.

Study:
Desk, DIRECTIONAL INDUSTRIES INC. Desk chair, DUNBAR FURNITURE CORP. Glass-topped table, DORIS DESSAUER INC. Desk lamp, CHAPMAN LAMPS & ACCESSORIES. Brass vitrine, PINO DE LUCA INC. Cork design wallpaper, DWOSKIN INC. Sofa fabric, CLARENCE HOUSE. Drapes, STROHEIM & ROMANN.

Bedroom:
Loveseats and chair, HANOVER CRAFTSMAN INC. Lamps, CHARLES R. GRACIE & SONS INC. Furniture fabric, S.M. HEXTER. Carpet, DYLAN CARPETS. Painting by William Higgins, courtesy of WILLIAM TRAPNELL ASSOCS.

Bath:
Chest, ROUNDTREE COUNTRY REPRODUCTIONS INC. Counters and tubs of reconstituted white marble, FLORENTINE MARBLE CO. Wall fabric, MARGOWEN INC. Drawer pulls, PHYLRICH CORP. Mirror lights, LIGHTOLIER CO. Carpet, BIGELOW RUGS AND CARPETS. Bottom-up shades, JOANNA WESTERN MILLS CO. Towels, FIELDCREST.

Cosmetics:
Moon drops, REVLON INC. Skin moisturizer, HELENA RUBINSTEIN INC. Chanel powder, CHANEL INC.

Kitchen:
Range, CHAMBERS CORP. Dishwasher, KITCHENAID DIV., THE HOBART MFG. CO. Refrigerator, WESTINGHOUSE ELECTRIC CORP. Stainless steel sink, ELKAY. Waste disposer, IN-SINK-ERATOR. "Char-glo" charcoal broiler, WASTE-KING UNIVERSAL. Copper hood

gned by the architect. Vinyl-stos tile floor, KENTILE FLOORS Ceramic wall tile, COUNTRY RS INC.

rior:

side furniture, BROWN-JORDAN.

es 86-89

foam lounge, MOREDDI through N-CLAREY-STERN. Rug, MARIAN B. ER, 148 E. 28th St., N.Y.C.

es 92-93

, dining table and coffee table esigned by Leonard Serota. Sofa dining chair fabric, CONNAIS-E FABRICS. Opossum rug and n Greek throw on bed, HAR- CARPET. Wall hanging by Jose Garroga, from ARRAS GALLERY. Silver "Tenite" panel, KARL ASSOCIATES. Light fixture, TOLIER INC. Lucite fish bowl and ture in bedroom, SPIROS ZAKAS. sculpture in bedroom by Toni ore, ZAFERO STUDIOS.

es 94-97

fixtures and fittings from ER. In both baths, "Formica" er topping, FORMICA. "Modric" handles, towel racks and soap s, A & S ALGOOD LTD., from R T. HERBERT INC. Centura Dou-Duplex outlet, LEVITON MFG. CO.

bathroom:

nitive" tile, AMERICAN OLEAN CO. Southern pine tongue and e siding for walls, cabinets and s, SOUTHERN FOREST PRODUCTS TUTE. Stain, SAMUEL CABOT INC. e box, PLASTIC FABRICATORS. Towels, CANNON MILLS. Medicine Show Bottles, WHEATON NULINE.

Green bathroom:

"Amtico" vinyl floor from the Kaleidoscope collection, AMERICAN BILTRITE RUBBER CO. Paint, PRATT & LAMBERT CO. Made to order vertical blinds, VERTICAL BLINDS INC. Plastic mirrors, LOOKING GLASS. "Aurora" sheared terry towel, CONE MILLS. Stool, SAGA USA LTD. Radio, SONY. Waste paper basket, tissue box, tooth brush holder, soap dishes, PLASTIC FABRICATORS.

Pages 98-99

Osterizer blender and can opener, JOHN OSTER MFG. CO. Silex juicer, PROCTOR-SILEX INC. Toaster, BRAUN NORTH AMERICA. Farberware utensils, S.W. FARBER. Paisley Kanga cloth and napkins, FORTUNE & CO. Le Cruset cookware, SCHILLER & ASMUS INC. Embroidered pillow, LE TOURNEAU'S GIFTS, 1226 Second Ave., N.Y.C. "Fun Fur" pillows, NETTLE CREEK IND. Fur throw, HAMMACHER SCHLEMMER, 145 E. 57th St., N.Y.C.

Pages 100-101

Clear vertical-grain Douglas fir, WESTERN WOOD PRODUCTS ASSOCIATION. Bleaching oil, SAMUEL CABOT INC. Plastic chairs by Joe Colombo for KARTELL, U.S. distributor: BEYLERIAN LTD. Chaises, KNOLL INTERNATIONAL.

Pages 102-107

Sofa, living room lounge chairs and kitchen chairs, WARD BENNETT DESIGNS for BRICKEL ASSOCIATES INC. Bed, FRANK A. HALL & SONS LTD. Bedspread, JACK LENOR LARSEN INC. Window shades, BRONX WINDOW SHADE & AWNING CO. Carpet, SAXONY CARPETS. Kitchen tile, AMERICAN OLEAN TILE CO.

Pages 108-109

Vinyl leather couch and lacquered dining table, DIRECTIONAL INDUSTRIES INC. "Gothic Elm" kitchen paneling, E.L. BRUCE CO. Refrigerator, GENERAL ELECTRIC.

Pages 112-113

Garden cart, VERMONT-WARE. Grass trimmer, BLACK & DECKER. Pruning saw, SEYMOUR SMITH & SON INC. Garden hose, SWAN RUBBER. Hedge trimmers, DISSTON. Pruning loppers, WISS. Lightweight chain saw, MCCULLOCH. Bark mulch, BOISE CASCADE. Foliar and root fertilizer, RA-PID-GRO. Ginge sprayers, H.D. HUDSON. Hand tools, STANLEY. Rotary mower with electric-start and fold-down handle, TORO. Rootone, Transplantone and Weedone, AMCHEM PRODUCTS. Blossom-set for tomatoes, SCIENCE PRODUCTS CO. INC., 2640 N. Greenview Ave., Chicago, Ill. 60614. Lawn sprinklers, MELNOR INDUSTRIES. Lawn sweeper, PARKER.

Pages 114-117

"In an English Garden" Supercale Plus No Iron cotton and polyester, WAMSUTTA; Box, paper and pencils, THE VERY THING INC., 149 E. 72nd St., N.Y.C. "Grillade," No Iron combed cotton percale and Dacron polyester; new Ultra Vellux blanket of polyurethane foam with nylon flocking, MARTEX; Lamp, TYNDALE INC. Clock radio, PANASONIC. "Mini Dot" No Iron cotton and polyester; acrylic blanket, J.P. STEVENS; Sculptural lamp, GEORGE KOVACS. "Daffodil Dot," No Iron Wondercale, Kodel and cotton, SPRINGS MILLS. Baby pillow case, E. BRAUN & CO. INC. Clock radio, EMERSON TELEVISION & RADIO CO. "Desert Song," No Iron cotton and polyester; "Chateau" Virgin Acrilan acrylic blanket, FIELDCREST. Wall covering, W.H.S. LLOYD. "Tahiti" cotton muslin, FRUIT OF THE LOOM. Aqua mohair blanket and baby pillow case, E. BRAUN & CO. Lamp, ISOBEL WORSLEY, 210 E. 58th St., N.Y.C. Shell box designed by Beau Maas, LIMITED EDITIONS, 253 E. 72nd St., N.Y.C.

Pages 122-125

Built-in self-cleaning double ovens, cook top, dishwasher and refrigerator/freezer, all GENERAL ELECTRIC. Faucet, single and double stainless steel sinks and bar sink with Nutone built-in food center, ELKAY. Ventilating fan, NUTONE. Feastmaster grill, SUPERIOR FIREPLACE CO. Icemagic icemaker, WHIRLPOOL CORP. Sliding doors, PELLA. Toaster, TOASTMASTER. Percolator, FARBERWARE. Table and chairs, KNOLL INTERNATIONAL. Kitchen towels, DUFFEE & TRAVIS ASSOCIATES. Pewter hanging lamps designed by Richard Phelps, made by AUTHENTIC DESIGNS. Builder: Robert N. Fountain, NEW ENGLAND HOMES INC. ■



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Ridgeway

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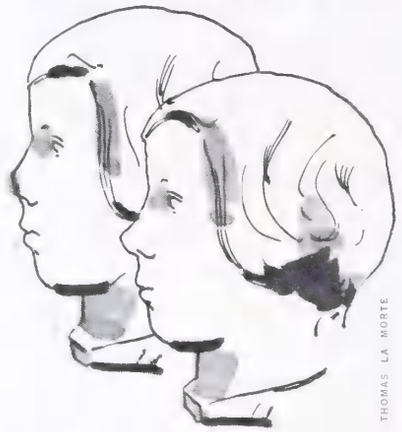
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By Epsie Kinard

ADDRESS BOOK



Who'll repair a nose broken on a plaster sculpture?

This casualty of a Dubuque housewife's cleaning zeal can be repaired by sculptress Barbara Gainey, 741 Madison Ave., N.Y.C. 10021. She will model a new nose or patch up an old one, using as plaster's more durable stand-in, Hydrocal. This is a fine grade of gypsum that is a plaster and can be tinted to match any shade of the sculpture so that repair work—on nose, ears, fingers and other breakable features—is undetectable. The price for any repair work is $50 minimum.

Who has spotlight magnifiers?



A Los Angeles philatelist who wants to illuminate and magnify two stamps of the same issue at the same time to compare postmarks, watermarks, perforations, cancellations, etc. and bring valuable details out of obscurity, can hail Gimbel's, Broadway at 33rd Street, New York, N.Y. 10001, as the end of a collector's quest. A powerful nine-inch magnifier has a 5X lens, a two-inch diameter, two batteries. To the $4.95 price add sales tax and postage.

Who'll put new bristles in my old brass hearth brush?

Cliff Silver Co., 159 E. 55th St., New York, N.Y. 10022 would make Helen McCully, House Beautiful's food editor, a brand new brush. Retaining the block of the old one, they would refill it with new nylon bristles, pulled through by hand until a bouncy new brush is mounted. Silver-backed hair and clothes brushes with worn-out bristles don't have to be junked. They can also be given new bristles and restored to usefulness.

Who can repair a 1790 Indian briar walking stick?

The Seattle reader's stick would be in good company at Uncle Sam's Umbrella Shop, 110 W. 45th St., New York, N.Y. 10036, where canes come from around the world for repair and new ones are custom-made: where a collection of 1,000 includes George Washington's and Diamond Jim Brady's canes. Replacing a split ferrule—cap of horn or metal fitted to the end of a stick to support the wood—is the usual repair. To ship, wrap cane securely in corrugated cardboard so it is insulated against any damage. ■



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THIS SPACE CONTRIBUTED BY THE PUBLISHER

THIS WOMAN IS REDUCING HER WAIST, TUMMY, HIPS AND THIGHS

with the Fabulous New ***SAUNA BELT***™

TRIM-JEANS

The Amazing Space Age Slenderizer that is so sensationally effective it is . . .

GUARANTEED TO REDUCE YOUR WAIST, TUMMY, HIPS AND THIGHS A TOTAL OF FROM 6 TO 9 INCHES IN JUST 3 DAYS OR YOUR MONEY REFUNDED



CYNTHIA BATEMAN: "I lost 13 excess inches and got a brand new figure in just 3 days—that's what trim-jeans did for me. I used the trim-jeans for just a few minutes each day for 3 days and lost 2½" from my waist, 2½" from my tummy, over 2" from my hips and almost 3" from each thigh—which had always been my most stubborn area. There were no diets to follow and trim-jeans made it fun, easy and incredibly fast. I'm absolutely thrilled with the way my figure looks now."

THIS SUPER PRODUCT IS PRODUCING SUPER NEW SLENDERIZING FOR A HOST OF WOMEN. HERE ARE JUST A FEW:

Miss Penny Dix: *"I used the trim-jeans just 3 times and took a total of 11½ inches off my hips and thighs and middle—7 inches the very first day. No dieting and my figure has never looked better."*

Mrs. Mary Lou Wilhelm: *"Following the trim-jeans program, I reduced my waist 2½ inches, my abdomen by 2 inches, my hips by 2 inches and my thighs by 2½ inches each - I ate normally—it took just 3 days—and the inches have stayed off."*

Miss Carol Arrighi: *"I used your marvelous trim-jeans a few minutes a day for 3 days in a row and reduced my waist from 26 to 24, my tummy from 31 to 29, my hips from 36 to 34 and my thighs from 23 to 21. My new measurements are just perfect for my height."*

TRIM-JEANS—THE SPACE AGE SLENDERIZER WITH RESULTS THAT ARE OUT OF THIS WORLD. The trim-jeans are a marvel of ease, comfort and efficiency. Once you have slipped them on, you are ready for the most astounding experience in rapid slenderizing you have ever known. **Only trim-jeans has the unique features of design, including the exclusive super sauna-lock that permits the constant snug fit and solid support in all 4 areas—waist, tummy, hips and thighs—without which truly sensational results are not possible.** We recommend that the trim-jeans be used a few minutes each day for 3 days in a row when you first receive them and then several times a week until you have achieved your maximum potential inch loss. After that, for maintenance you can use the trim-jeans about twice a month or as often as you feel the need.

THE MOST REVOLUTIONARY GUARANTEE IN SLENDERIZING HISTORY. So many users of the trim-jeans obtain 'instant reducing'—are inches slimmer, inches trimmer in from just 1 to 3 sessions with this super slenderizer—**are actually losing as much as a total of 7 or more inches from their waists, tummies, hips and thighs in just 1 session and up to 13 or more inches from 3 sessions.** This principle produces really fantastic results. There may be variations of speed and/or degree of results due to individual differences in metabolism and body response. Not everyone may lose 7 inches in just 1 session and 13 inches in 3 days but remember this: No matter what your metabolism, no matter what your body type, **if you do not lose a total of from 6 to 9 inches from your waist, tummy, hips and thighs in just 3 days, you may return the trim-jeans and the entire purchase price will be immediately refunded.**

© Sauna Belt Inc. 1971, P. O. Box 3984
San Francisco, CA 94119/Pats. Pend.

Here is how it works:



Mrs. Cynthia Bateman has slipped into her trim-jeans and is inflating them with the handy little pump provided. She is now ready to perform her 'Magic Torso' movements, an exercise program designed specially for trim-jeans.



After a few pleasant moments—about 10 minutes or so—doing her 'Magic Torso' movements, Cynthia is now relaxing for an additional 20 minutes while keeping her trim-jeans on. That is all there is to it.



Cynthia checks her 'after' measurements. Remarkable! **Cynthia lost 2½ inches from waist, 2½ inches from tummy, over 2 inches from hips, almost 3 inches from each thigh for a total measurement loss of 13 inches in just 3 brief sessions.**

THE AMAZING TRIM-JEANS TAKE OFF INCHES WHERE THEY NEED TO COME OFF. Your trim-jeans are designed to give you just the reducing effect you need where you need it . . . and the price of the trim-jeans is just $13.95 and each pair carries a FULL MONEY BACK GUARANTEE. Here is the slenderizer supreme—trim-jeans—which we sincerely believe to be the easiest, fastest, most convenient, most sensationally effective waist, tummy, hip and thigh reducer ever discovered—with the most revolutionary guarantee in slenderizing history. So if you want trimmer, slimmer, sleeker measurements and you want them now, send for your trim-jeans today.

TRIM-JEANS, P. O. Box 3984, Dept. HB-9, San Francisco, CA 94119

Please send me ____ Sauna Belt trim-jeans along with complete easy to use instructions, including the 'Magic Torso' Exercise Program. I understand that if I do not lose a total of from 6 to 9 inches or more off my waist, tummy, hips and thighs in just 3 days I can at that time return the trim-jeans to TRIM-JEANS and receive my money back.

For each Sauna Belt trim-jeans and complete instructions I enclose $13.95.

Cash ☐ Check ☐ Money Order ☐ (No COD's)

If you desire *RUSH* Air Mail, add $1.25 for each trim-jeans.

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Man: Waist size _____ Hip size _____

Name _____

Address _____

City _____ State _____ Zip _____



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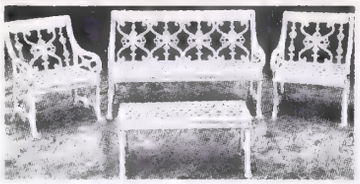


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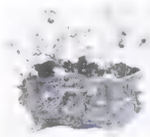


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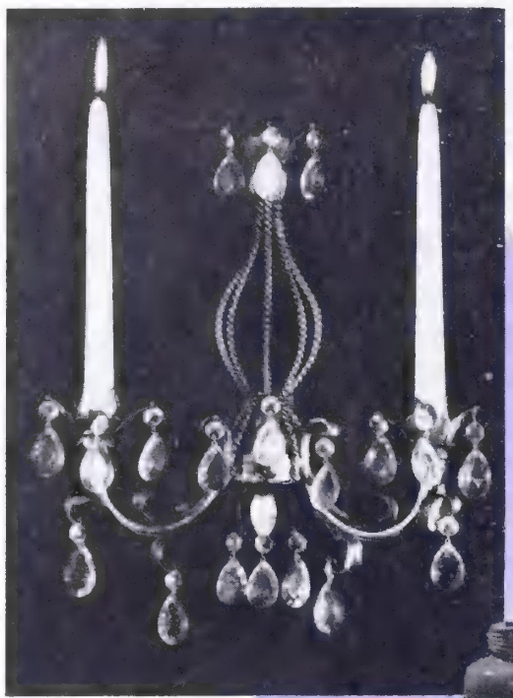


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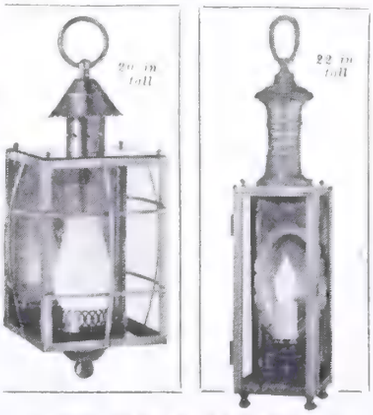


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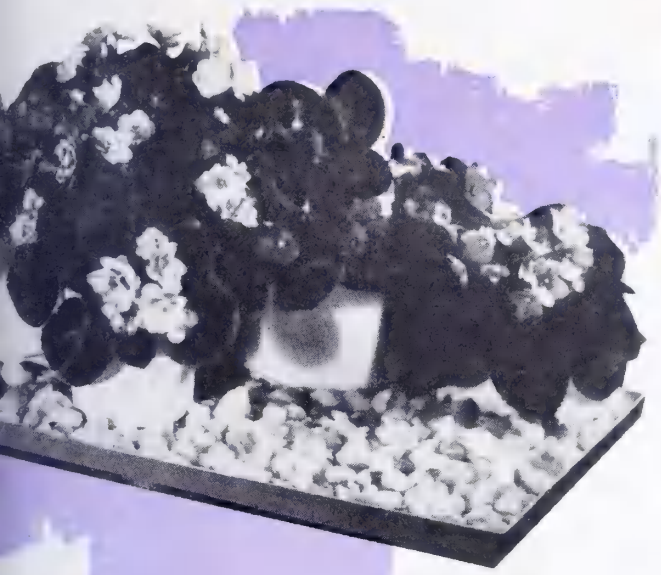
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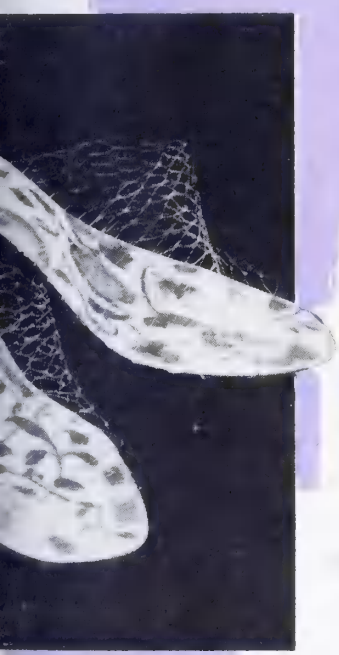


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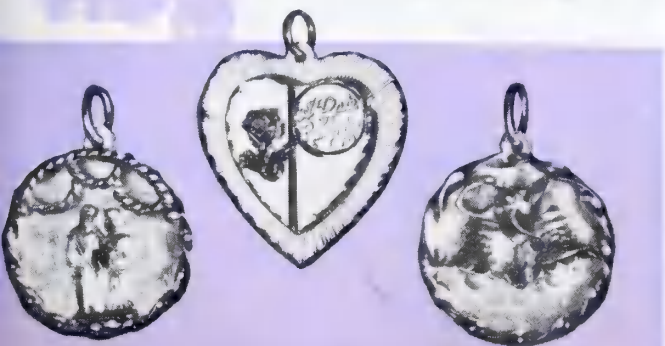




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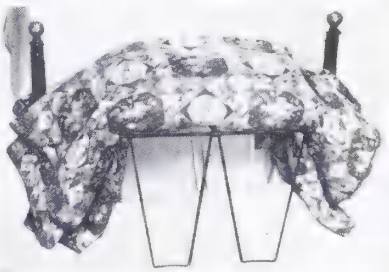
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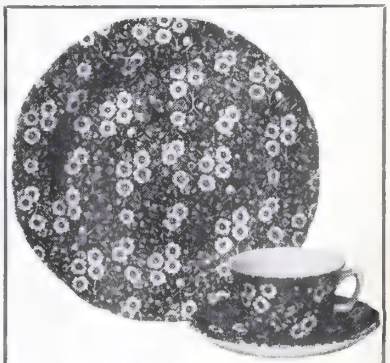


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ROSEWOOD STANDS
for vases, statues, and other decorative items.

Your most hastily arranged flowers will look as if they just placed first in the Garden Club Show. Use one for dramatizing a treasured figurine. Black rosewood bases are hand-carved in traditional Oriental motifs. Low base, 4" inside diam., $2.50. Footed base with 4" inside diam., $6.75. Ppd. Other sizes available. Send for free brochure.

Quantity Discount Available
A C GIFTS New York, INC.
2642 CENTRAL AVE.
YONKERS, N. Y. 10710
565 BOSTON POST ROAD
PORTCHESTER, N. Y. 10573

Butcher Block



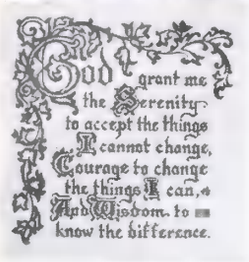
34" high work table
36" x 24", $89.50
48" x 24", $99.50
60" x 30", $129.50
or choose 30" dining height table at same prices.
Locking Shepherd Casters, $20.00 additional

Two-inch thick maple butcher block top, durable bench-construction frame. Sent express collect. In Illinois, add applicable taxes. Send check or money order, no C.O.D.'s please.

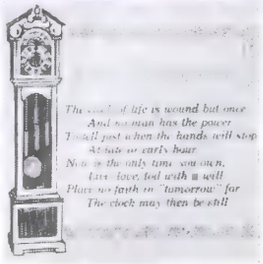
For complete catalog of exciting butcher block furniture, send 50¢ to:

butcher block & more
The Schoenheit Company

From Fabulous San Francisco, ANTHONY ENTERPRISES unveils 47 Exciting new ideas for gifts and better living



SERENITY PRAYER



CLOCK OF LIFE

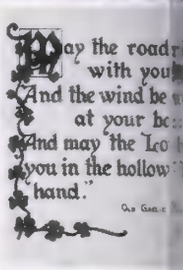
CERAMIC TILES

White Ceramic Tiles used as wall plaques or trivets. Cork base with hanger. 6" x 6". Designs will not wash off.

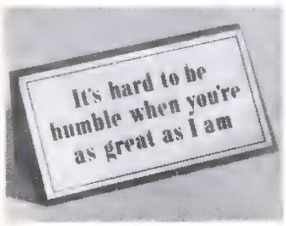
No. 191—Serenity Prayer.....$3.98
No. 192—Clock of Life.....$3.98
No. 193—Irish Tippler.....$3.98
No. 194—Gaelic Road.....$3.98
Mailing 40c Each



IRISH TIPPLER



GAELIC ROA



RIB HIM ROYALLY

A plaque for a desk of distinction where reigns your man of distinction. Says, "It's hard to be humble when you're as great as I am." Stained wood and metal plaque doubles as a paper weight. 2¼"x4".

No. 182—Humble Desk Plaque $1.98
Mailing 20c Each



STEAM IRON COVER

At last you can iron all hard-surfaced fabrics without causing shine. Simply slip one of these covers over your steam iron. Puts new beauty in serges, gabardine, dull-surfaced silks, woolens and knits.

No. 189A—Iron Cover.....$1.00
Mailing 15c



TUB TAPE

Self-adhesive white tape seals the cracks and openings around the bathtub, sink, or basin. Press self-adhesive tape onto clean, dry surface and it's ready to work. Water-proof, easy to clean. 11 foot roll.

No. 201—Tub Tape.....$1.98
Mailing 30c Each



PROTECT EYES FROM GLARE

Enjoy comfortable vision in strong sunlight, while playing tennis, golfing, motoring, or walking. Adjustable dark green plastic shield slips on your specs in a jiffy. Gives added protection to sun glasses.

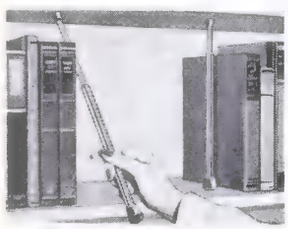
No. 184—Sport Visor.....$1.98
Mailing 15c Each



FAT FREE BROILE

Heavy cast iron pan [fits] top of stove, steaks, [chops] chicken, without grea[se] pan and place meat [on] bottom. Drippings drain[away] flavor is sealed in. Me[asures] inches across top.

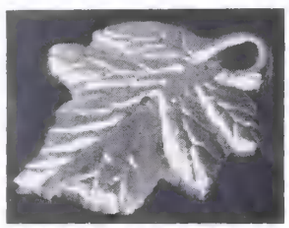
No. 190—Broiler .....
Mailing



SPRING POST BOOKENDS

Post Bookends keep library books orderly, upright. Install in seconds, adjust to fit 9⅛ to 13½" high book shelves. Keep your built-ins looking organized. Gold-finished anodized aluminum. Set of 2 posts.

No. 203—Post Bookends.....$1.49
Mailing 15c Each



CLEANS SILVER FAST

Magic Leaf goes in the dishpan, cleans your silver as you wash the dishes. Keeps silver shining bright and tarnish-free. It cleans engraved and embossed surfaces, even gold and silver jewelry. Odorless.

No. 205—Silver Leaf.....$1.19
Mailing 15c Each



SLEEP MASK

Ideal for day sleepers and a life saver if you sleep with a reader in bed. Designed to fit men and women. It shuts out light. Flexible foil molds to fit your individual features. Adjustable elastic band.

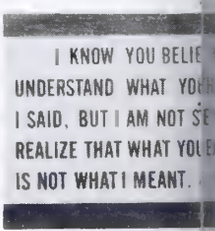
No. 202—Sleep Mask.....$1.98
Mailing 15c Each



RELIEF FROM BENT TOES

Unique orthopedic pads provide soft, yet effective toe support which helps to strengthen and alleviate the pain from crooked toes. Even toe tip corns disappear. Elastic yarn slips over the toe. Washable. Specify shoe size. 1 Pair.

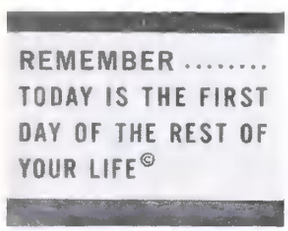
No. 186—Orthopedic Pads ...$2.98
Mailing 15c



COMMUNICATION P

How's that again? A [gadget] which will rivet every [word] tention. Makes a perfect [gift] is guaranteed to bridge [the] munication gap. Black [letters] a golden plate in [pine-finish] plaque. 4" x 5".

No. 185—Communication Plaque
Mailing



A NEW DAY

Never too late to change the course of your life! Inspirational wall plaque says, "Remember . . . Today is the first day of the rest of your life." Black letters on golden plate in pine-finish plaque. 4" x 5".

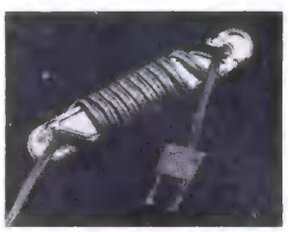
No. 180—First Day Plaque....$1.98
Mailing 20c Each



UNIQUE TWISTY KEY RING

No more lost keys. No links to loosen . . . no chains to break. Intriguing twist-lock opens easily—stays closed. Holds 25 keys. Withstands the pull of 150 lbs. Made of aircraft cable in smart gold finish.

No. 179—Twisty Key Ring....$1.29
Mailing 15c Each



CORD SHORTENERS

Cord Shortener keeps those dangling electrical cords off the floor and out of the way. It holds up to three feet of cord. Just wind excess cord around the shortener and hook the cord in slots at end. Set of 6.

No. 195—Cord Shorteners ...$1.29
Mailing 15c



PAGE MAGNIFIER

Page Magnifier is easy on the eyes. Hold 7x10" magnifier 4 or 5 inches from copy for more comfortable reading. The whole page is magnified at one time! Stop squinting at telephone numbers, dictionaries.

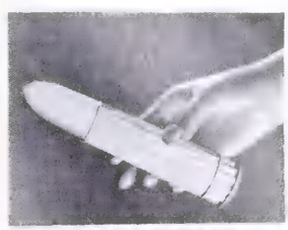
No. 204—Page Magnifier.....$1.19
Mailing 15c



A GAL'S BEST FRIE

Bosom Money Cache is [an] protection against purse[-]snatchers. Snaps onto bra or sl[ip]. Holds folding money [and] valuables. Plastic lined [with] over flap. Keeps content[s] "must" for every woma[n]

No. 141—Bosom Money Ho[lder]



CORDLESS MASSAGER

Battery-operated massager brings satisfying relaxation. Deep, gentle penetrating massage gives soothing relief from aches and pains and stimulates circulation. Batteries not included. Two sizes.

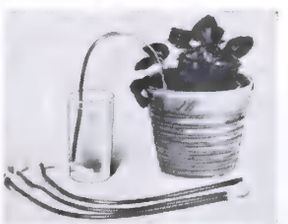
No. 196A—Massager, 7".....$3.98
No. 177 —Massager, 10"....$6.98
Mailing 45c Each



[CALLUS] AND CALLUS REMOVER

Just glide blade, corn or callus "peels" off. Precision made of fine surgical steel. Double edge blade is encased in a protective shell to protect your skin. Easy to clean and replace blade. Uses standard blades.

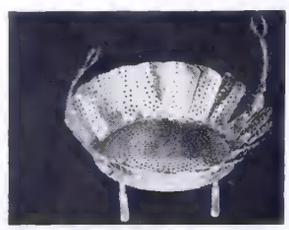
No. 198—Callus Trimmer.....$1.98
Mailing 15c Each



PLANT "NURSEMAIDS"

Feed plants while away on vacation. Amazing wicks feed moisture to thirsty plants for up to 8 weeks. Insert one end of wick in soil, other end in jar or glass of water. Will not rot or mildew. Set of 4.

No. 200—Plant Nursemaids...$1.98
Mailing 15c Each



VEGETABLE STEAMER

Now always serve nutritiously delicious tender-crisp perfect vegetables with aluminum french folding steam basket that makes a double boiler. 6" wide with sides up. 9" flat. Wire handles for lifting. Will not tarnish.

No. 187—Steam Basket.....$3.98
Mailing 40c Each



ELIMINATE WET FI[OORS]

No more shower curtain [blow]. Plastic snap-on Magnet Sh[ower] Curtain Holders hold sh[eer] tain tight to tub or [tile]. Permanently magneti[zed] not rust or mar any su[rface] of 3.

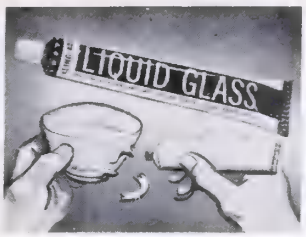
No. 188—Curtain Holder
Mail



UBLE POCKET MAGNIFIER

in dozens of ways! Use one or two—for 4 power or magnification. Wonderful ading small type, removing ers, checking stamps or coins, s. Lenses fold into sturdy, tive case when not in use.

7—Pocket Magnifier....$1.98
Mailing 15c Each



MAGIC MENDING

New miracle crystal clear liquid glass chemical sensation creates a washable, waterproof, heat-or-cold proof iron bond. For permanent mending or repair of glass, china, crockery, ceramics and porcelain.

No. 178—Liquid Glass.....$1.98
Mailing 15c Each



15-SECOND RUST REMOVER!

Rust, stains, tarnish disappear like magic from fabrics (safe on colors!), bath tubs, sinks, toilet bowls, chrome fixtures. Makes rusty auto bumpers look new again. Loosens rusty nuts and bolts. No rubbing, no scrubbing.

No. 120—Rust Remover.....$1.59
Mailing 15c Each



ENJOY SOUND SLEEP AGAIN

Lock out disturbing noise that robs you of refreshing sleep . . . even snoring! Ear Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with an easy-to-grasp safety flange.

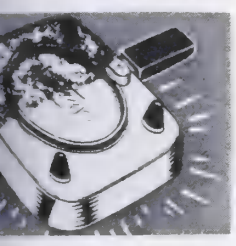
No. 124—Ear-Drum Silencers..$1.59
Mailing 15c



HOW FAR DID YOU WALK TODAY?

This precision-made *Pedometer* measures every step you take! Just set it for your stride, hang it from your belt. Registers up to 100 miles. Perfect for housewives, sportsmen, hikers, scouts, convalescents, etc. Fully guaranteed.

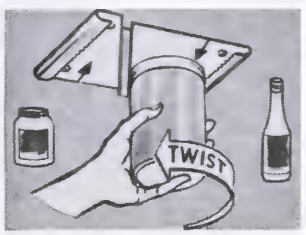
No. 128—Pedometer.....$7.98
Mailing 35c Each



AWAY BURNT-ON GREASE

miracle cleaner for alumi-hrome, porcelain. Dissolves ized grease and encrusted p fast from frypans, waffle stove, oven, rotisserie, grill, ll not darken or pit utensils an with brush.

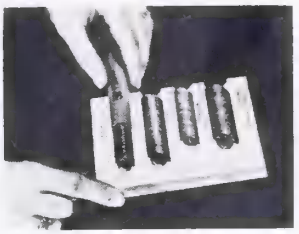
4—Carbon Cleaner.....$1.98
Mailing 30c Each



UNDER-SHELF JAR OPENER

No jar or bottle—large or small—can stay sealed when grasped by the notched steel edges of this amazing opener. Permanently installed under shelf or cupboard. Works quickly, safely—with no effort. Screws included.

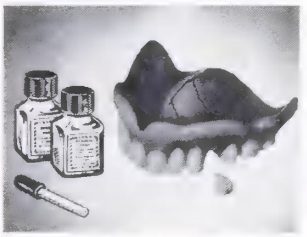
No. 123—Under-Shelf Opener..$1.98
Mailing 30c Each



COUNT COINS FAST!

Sort, count, wrap pennies, nickels, dimes, quarters in seconds. Simply slide coins into 4 channels. Shows the totals as you go. No more fumbling with the wrapper. Real time-saver for merchants, cashiers, clubs, collectors, etc.

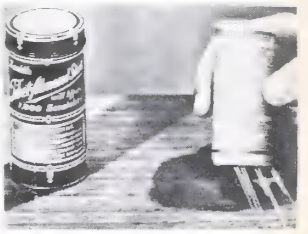
No. 102—Coin Counting Tray...$1.98
Mailing 30c Each



SAVE ON DENTAL REPAIRS!

Be prepared for an emergency. Fix breaks, cracks or loose teeth in dentures. Eliminate costly dental bills at home, avoid embarrassment when traveling. Kit includes material similar to that used by dentists. Instructions included.

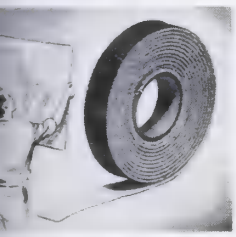
No. 121—Dental Repair Kit....$1.98
Mailing 20c Each



SCRATCHES VANISH INSTANTLY!

One stroke of the "Almond Stick" and superficial scratches disappear from pianos, furniture, woodwork, etc. Works wonders on Mahogany, Walnut, Oak, and other fine finishes. Used professionally by furniture dealers and movers.

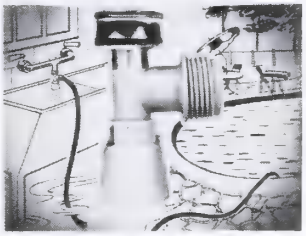
No. 119—Almond Stick.....$1.59
Mailing 15c Each



E THAT GRIPS LIKE GLUE!

azing new product, origi-developed for industry. A sided pressure-sensitive tape s unbelievable holding pow-*hions*, too. Use it to mount s, mirrors, etc. Holds on wood, plaster, concrete, etc.

3—Grip-Tape.....$1.19
Mailing 15c Each



LOW-COST WATER PUMP

Why pay ■ lot of money for a gasoline or electric pump? Your home water pressure operates this handy little worker. Simple syphon principle empties up to 360 gallons per hour from flooded basements, pools, washing machines, boats, etc.

No. 160—Siph-O-Water Pump..$3.98
Mailing 30c Each



BREAK THE "SNORING HABIT"!

Enjoy silent, peaceful sleep again! Recommended by doctors to help break snoring habit and stop sleep talking. For men or women. Adjustable plastic bands for ■ snug fit. Re-educates the jaw muscles. Washable nylon. Long lasting.

No. 113—Anti-Snore Mask...$2.98
Mailing 20c Each



REPAIR EYEGLASSES ANYWHERE

This handy kit is invaluable whenever glasses come apart, at home, at the office or when travelling. *Compact.* Carry it in your pocket. Kit includes ■ professional optical screwdriver, instructions and assortment of frame screws.

No. 148—Eyeglass Repair Kit..$1.29
Mailing 15c Each



A MACHINE FOR HAND SEWING

A brand new device to make hand-sewing easy! No re-threading. It holds a full spool of thread. Uses regular sewing machine needle. Makes "loop" stitch, as in knitting. Perfect for hemming, basting, applique, decorative stitching, etc.

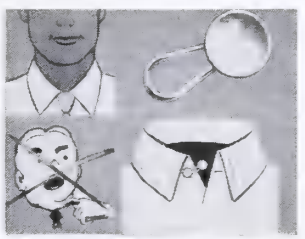
No. 151—E-Z Stitcher.....$1.29
Mailing 15c Each



RK YOUR CAR IN A JIFFY!

uesswork, frayed nerves and d fenders. Fits any type car. parking easy—even in the t spots. Adjust according to ns and park perfectly the me—every time! Used by driving schools.

3—Car Parker.....$2.98
Mailing 20c Each



END SHIRT COLLAR "SQUEEZE"

Collar-Extender button "loosens" tight shirt collars. Ends all-day "tugging". Expands collar up to ½ size larger for that "just right" feeling. Invisible behind tie. Can be transferred from shirt to shirt in seconds.

No. 114—Collar-Eze (Set of 2)..$1.00
Mailing 15c



DON'T PULL HAIR FROM NOSE!

Why risk infection? Unsightly hair can be trimmed easily and safely with "Groomette". Merely insert in nostril and twist knob. Hair is snipped off painlessly and neat. Fine surgical steel. Use it to remove hair from ears, too.

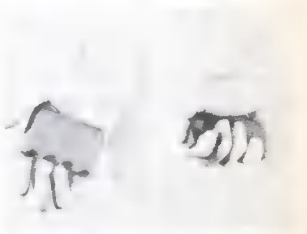
No. 145—Groomette.....$1.59
Mailing 15c Each



DRY CLOTHES—RAIN OR SHINE

"*Drip-Dri Bar*" hooks over shower rod and locks in place. Attaches in seconds. No screws, no adhesive. Can't mar wall. Adjustable 25"-31". Fits any standard bathtub. Holds full-length garments. Water drips into tub, not on the floor.

No. 131—Drip-Dri Bar.....$3.98
Mailing 35c Each



MUSCLE TONER

A wonderful exercising aid made of firm resilient rubber with space for each finger, designed to strengthen hand and arm muscles. Also recommended by doctors for relief from arthritic pain, aches and stiffness.

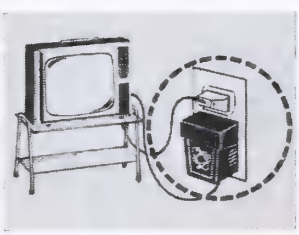
No. 106—Hand Exerciser.....$1.98
Mailing 15c Each



TOP RAIN WASHOUTS

Away eliminates washed wn areas around down-Attach the 9′ rolled-up lastic sleeve to downspout. water flows D-Rain Away as water flows and s through sprinkler holes.

9-D-Rain Away.....$1.19



SECRET ANTENNA

Power Plug attaches to rear of TV set and into outlet to bring marvelously crisp, clear pictures and eliminate all ghosts. Unseen antenna eliminates need for outside antenna or rabbit ears. For B&W or color. UL approved.

No. 197—Power Plug Antenna $3.98



FACE SAVER

Glamorous jeweled mask stops breathing in of hair spray, keeps hair spray out of eyes, and leaves make-up untouched. Clear plastic lets you see what you're doing. Triangle shape forms ■ cone over your face.

No. 191—Hair Spray Mask.....$1.69

Anthony Enterprises, 585 Market, Dept. HB-51, San Francisco, Ca. 94105

Name _____

Address _____

City & State _____ Zip _____

Item No.	How Many	Name of Item	Price

NO STAMPS OR COD's, PLEASE — Total _____

California residents add 5% Sales Tax _____

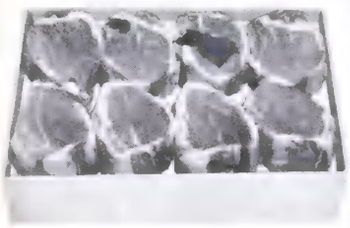
SATISFACTION GUARANTEED OR MONEY BACK! — Mailing Charges (refer to each item) _____

TOTAL AMOUNT ENCLOSED _____

The Steak to have an Affair With!

It's delicious. You couldn't stop if you wanted to. Your first taste—a Pfaelzer steak—you knew this was it. Pfaelzer luxury is the kind you owe yourself often. Someone told you they were only served in elegant clubs and restaurants. They were right in a way. You can't buy them in any retail market. But you can order them by mail . . . . fast-frozen, packed in dry ice for guaranteed perfect arrival. Pfaelzer steaks . . . flavorful, flawless, aged to perfection. Your first Pfaelzer will mark the start of a very tender affair.

Box of 16 Prime Filet Mignon
6-oz. each 1¼" thick #30405 **$37**
Shipped Prepaid



pfaelzer BROTHERS
(pronounced FELZER)
Dept. NF-1, 4501 W. District Blvd
Chicago, Illinois 60632
Write for free catalog listing more than 200 items.



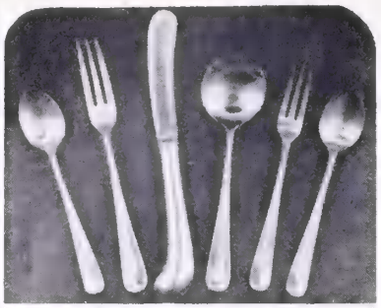
FINE QUALITY 17 PIECE STAINLESS STEEL CUTLERY SET

Includes a butcher knife, ham slicer, wide and narrow carving knives, carving fork, paring knife, cook knife, grapefruit and spatula knives, plus 8 steak knives. You'll love the genuine rosewood handles, stay sharp serrated edges, dishwasher and rust-proof qualities. 17 piece set, **$14.95 postpaid.** Sets, individually boxed, purchased separately:

5 piece carving set . . . . . **$8.50, ppd.**
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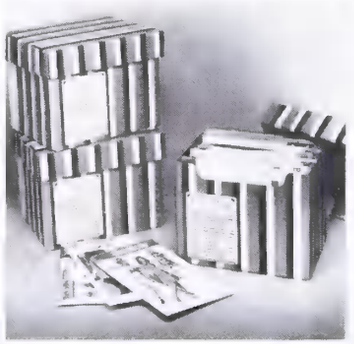
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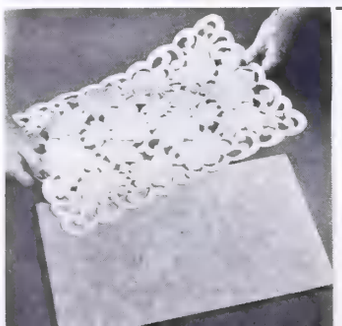
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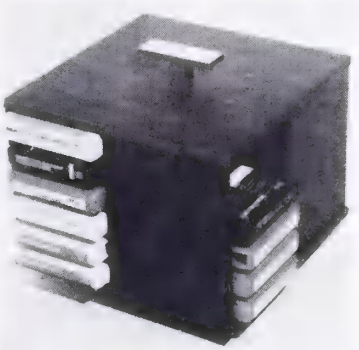
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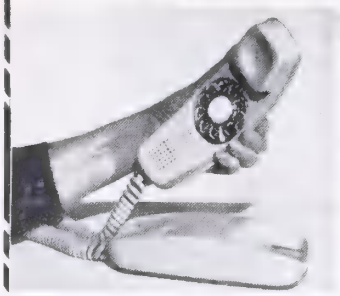
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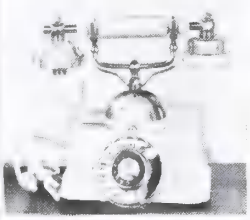
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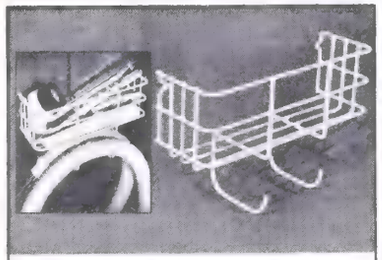
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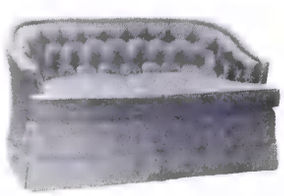
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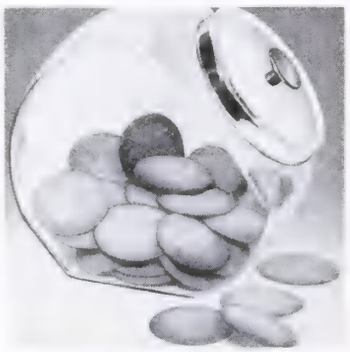
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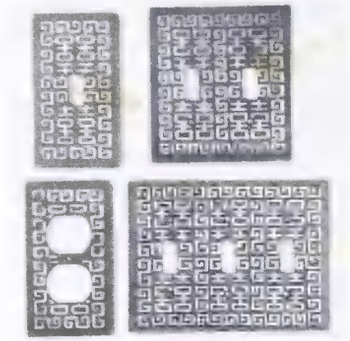
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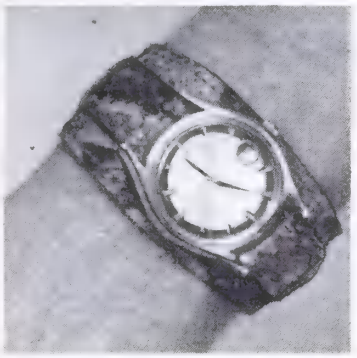
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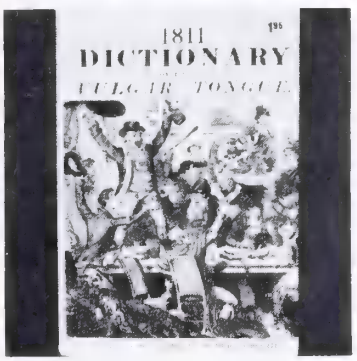
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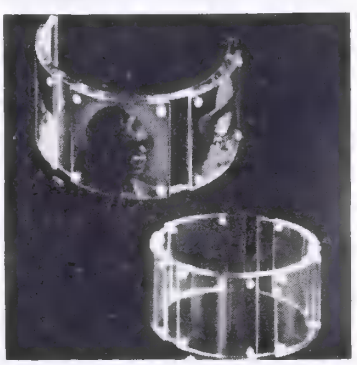
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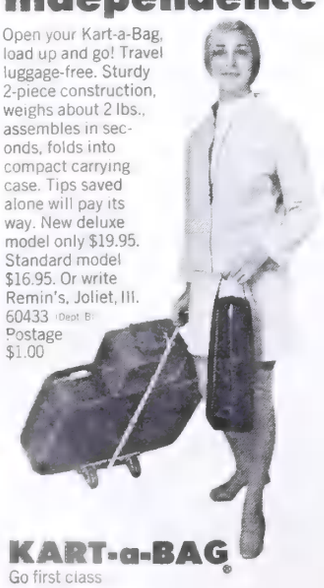
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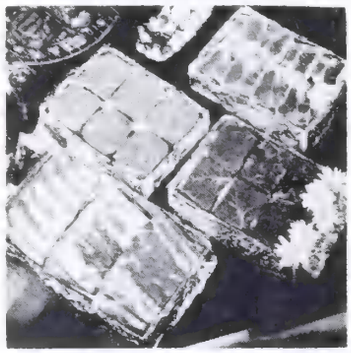
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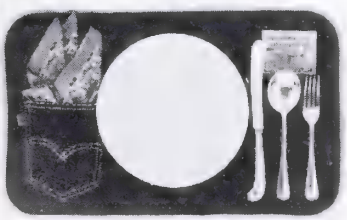
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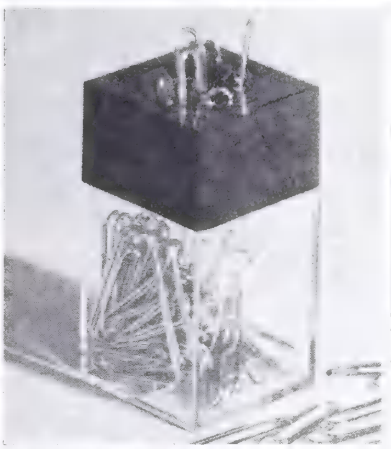
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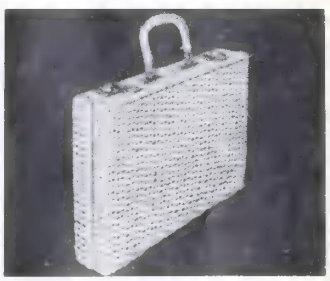
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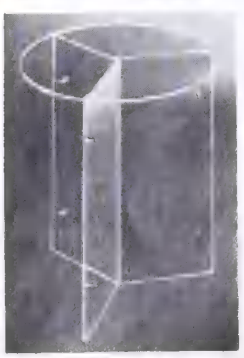
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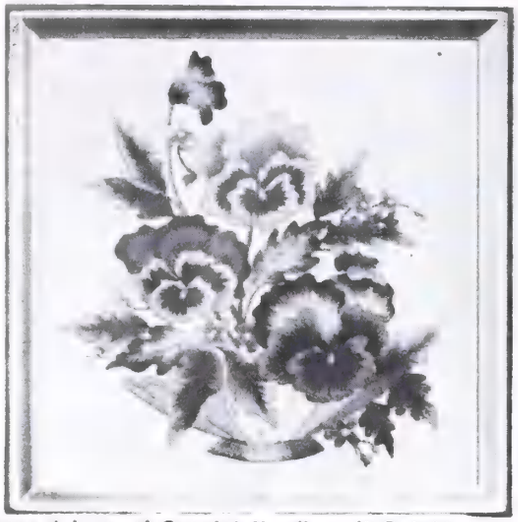


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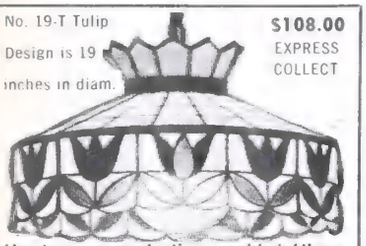


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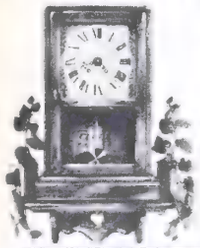
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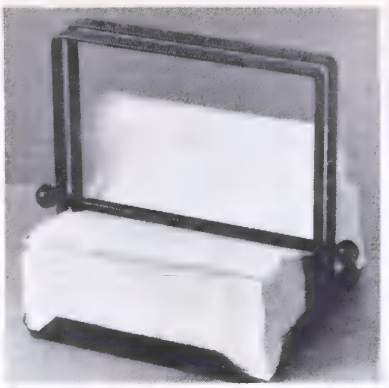


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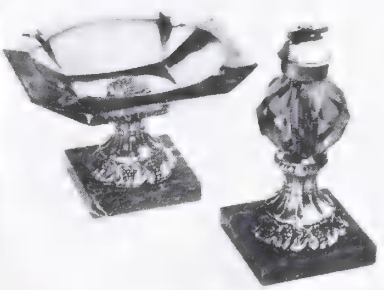
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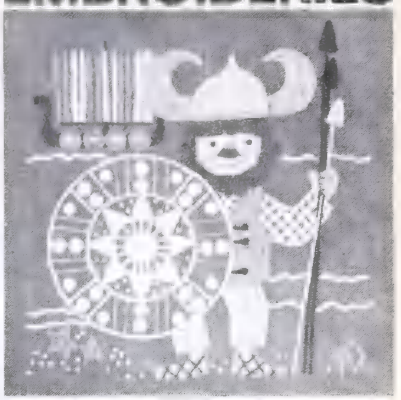
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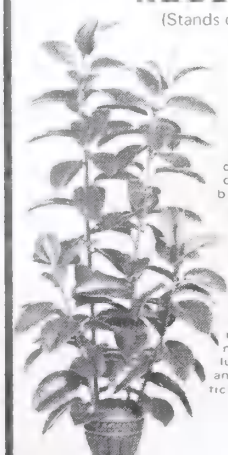
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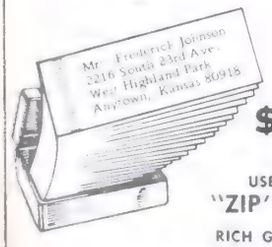


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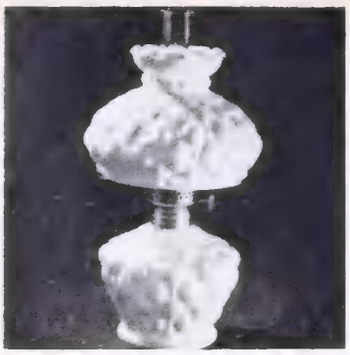
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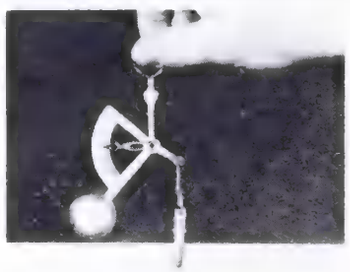
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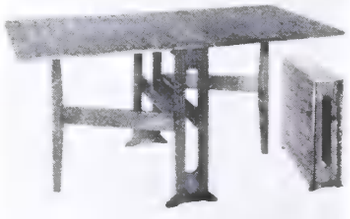
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Once Upon A Time when [illegible] grandpa was courting [illegible] grandma on the horsehair[illegible] the original of this lamp l[illegible] her Victorian home. Kerose[illegible] burning art glass lamps [illegible] high in green, milk, amber[illegible] ruby $14. Ppd. It pinch-h[illegible] power failures! Color lamp[illegible] chure on request. Hil[illegible] Crafts, HB5, French Creek[illegible] 26218.

Where A Wicker Chair? E[illegible] where! On the porch, pat[illegible] poolside. Natural wicker, h.x27½w.x17½" seat [illegible] $12.50. In decorator colors[illegible] Washable corduroy cushi[illegible] red, raspberry, brown, avo[illegible] royal, gold, orange or hot[illegible] $24.95 the set. Chair & cus[illegible] $33.95. All exp. coll. Ca[illegible] $1. Joan C. Luchs, 8010[illegible] York Rd., Elkins Park, PA [illegible]

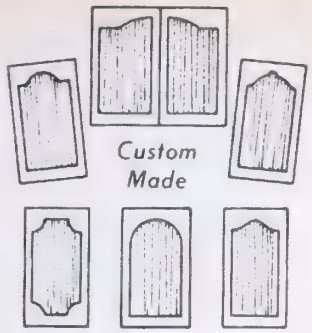
Pool Vacuum is non-electr[illegible] operates solely by water [illegible] sure of garden hose. It [illegible] underwater (no need to e[illegible] pool), removes by suction [illegible] pebbles, algae, debris, le[illegible] 6-foot aluminum handle, c[illegible] bag takes the work out of [illegible] marvelous, wonderful no-s[illegible] pool days. $5.98 plus 85¢ [illegible] Harriet Carter, HB5, Ply[illegible] Meeting, PA 19462.

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Folding Table. European [illegible] of walnut veneers with [illegible] rubbed oil finish measure[illegible] 30" closed, 37x30" half-op[illegible] 65x30" fully-opened. 30" [illegible] seats 8. Shipped assem[illegible] $47.95 shipping charges c[illegible] Send for Danish furniture [illegible] log, 25¢. Order from Gea[illegible] Imports, Box 204, HB5, Tea[illegible] New Jersey 07666.

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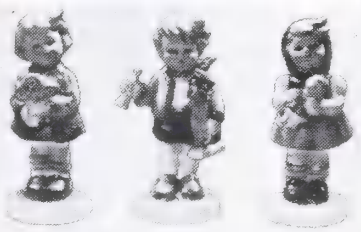
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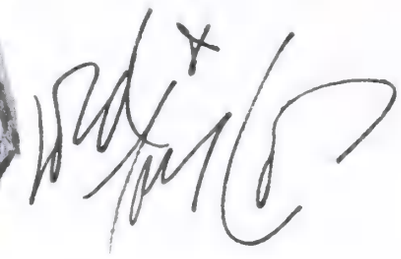


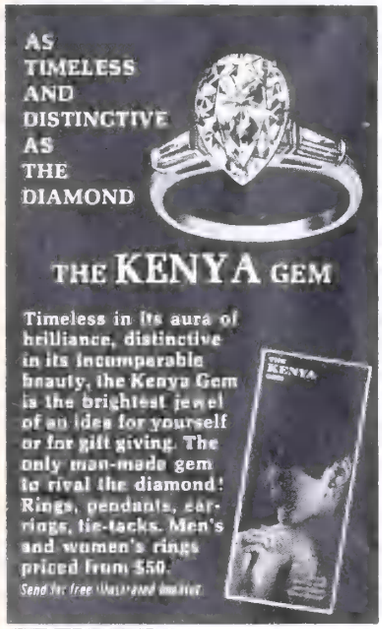
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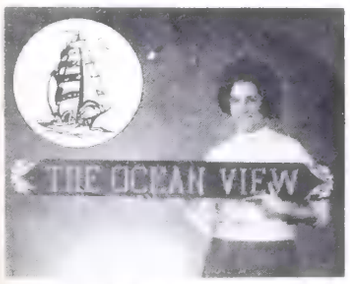
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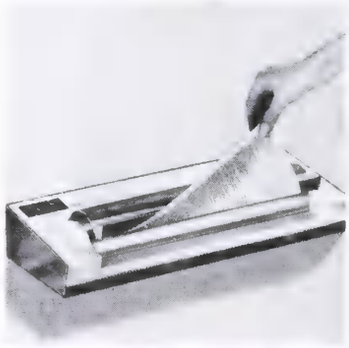
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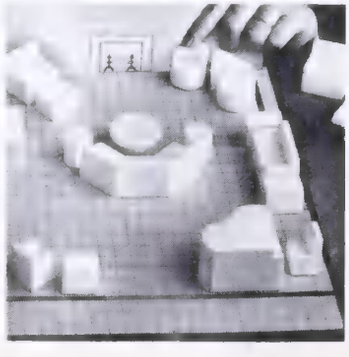
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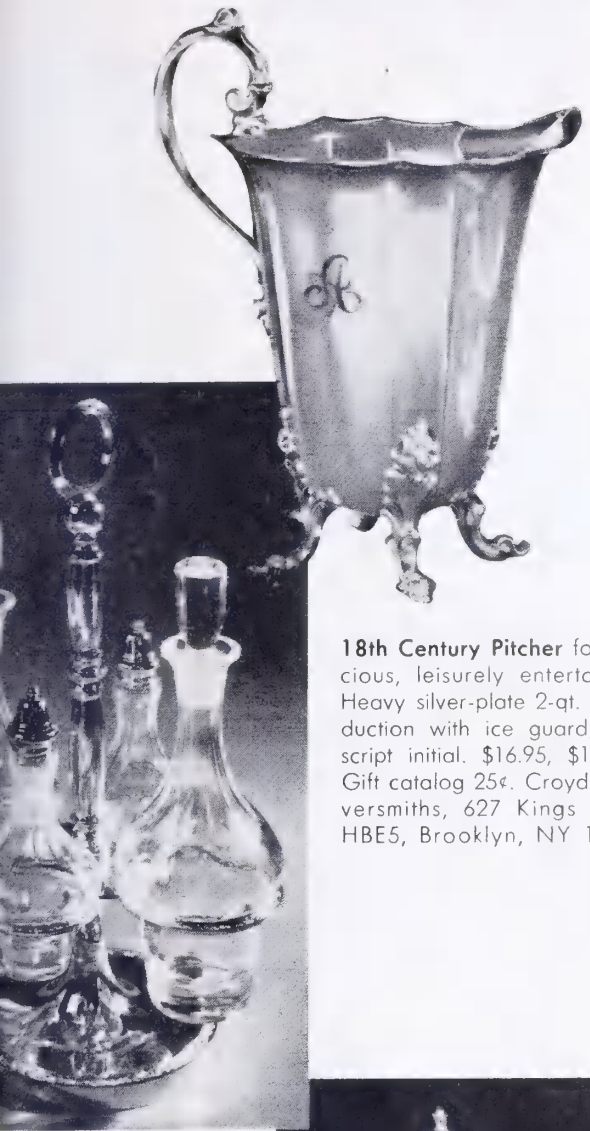


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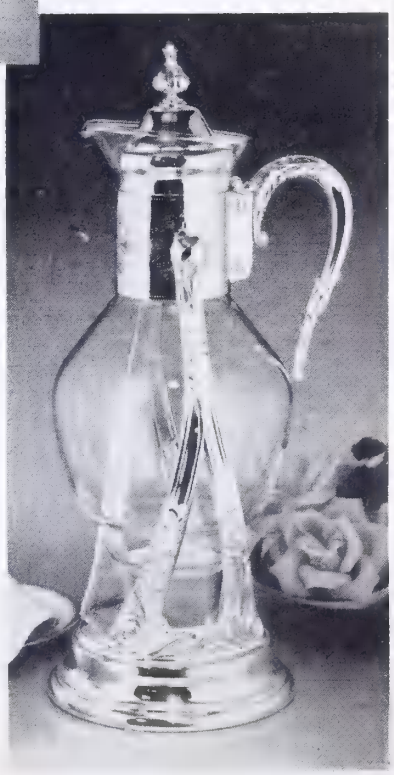
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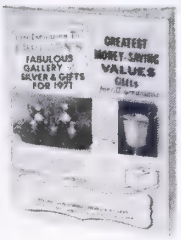
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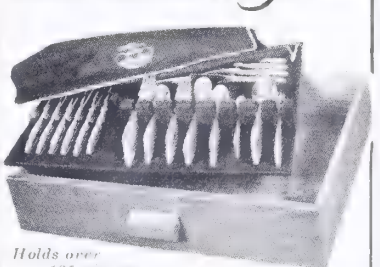
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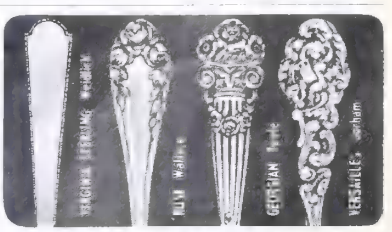
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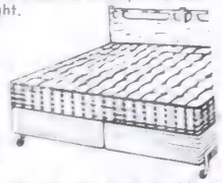
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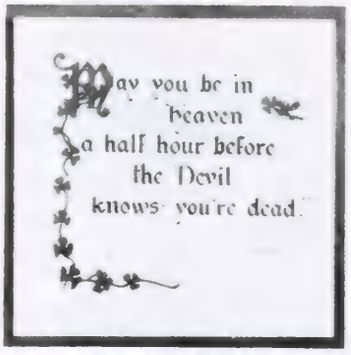
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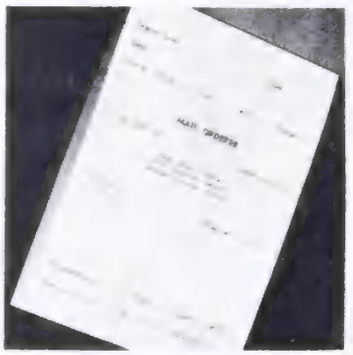
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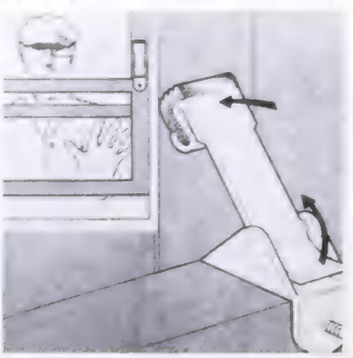
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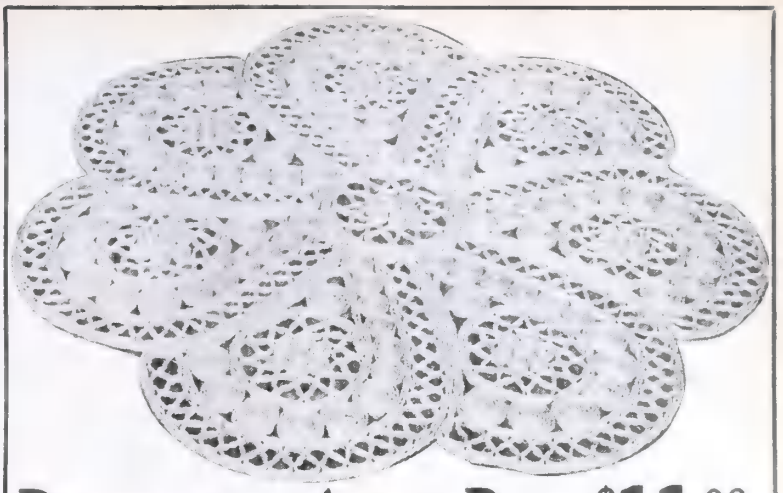


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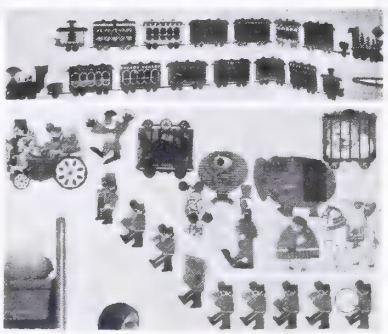
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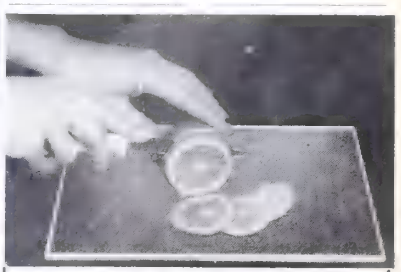


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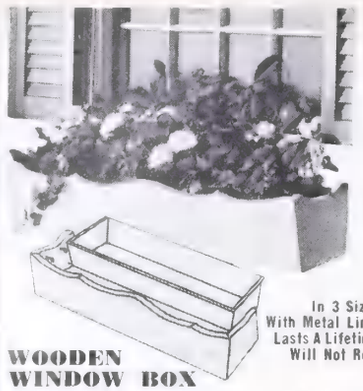
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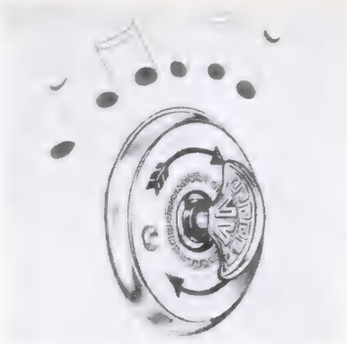
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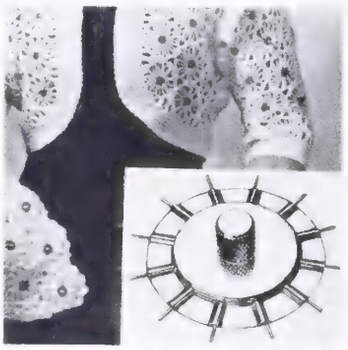
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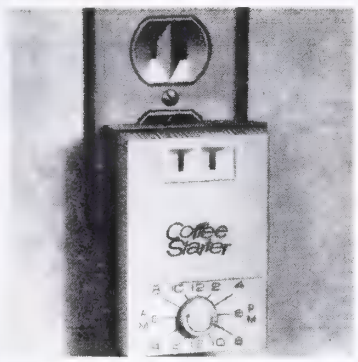
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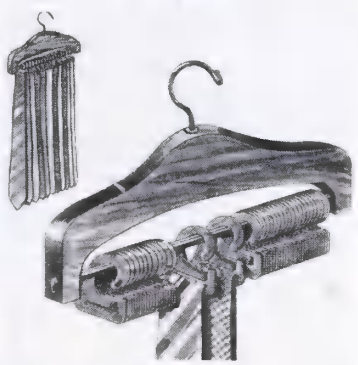
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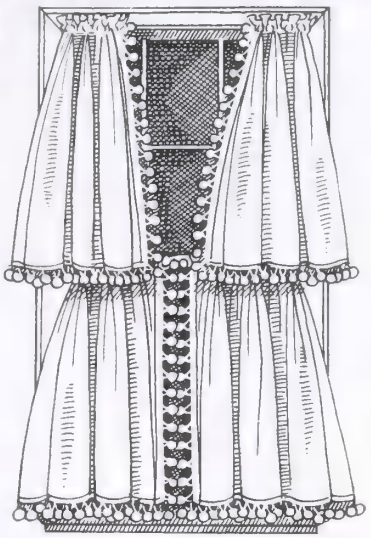
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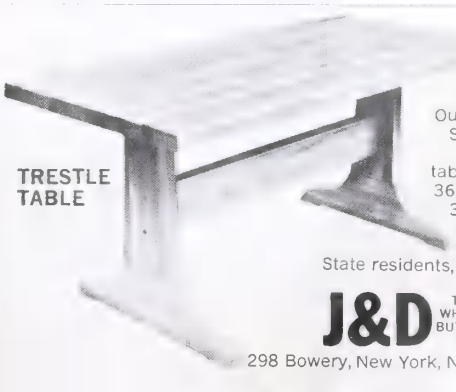
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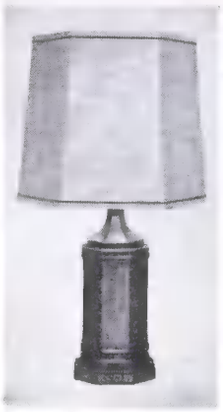
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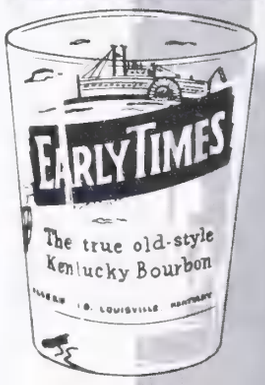
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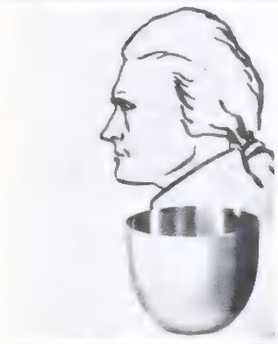
Early Times Giant Jiggers are thirst-quenching 15-oz double old-fashioned glasses for entertaining. Set of six to gift a bartending host, $2.50 ppd. Home Bar Accessories & Gifts, P.O. Box 1080, HB, Louisville, KY 40201.



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Reserve A Table copied with heirloom fidelity from an 18th century butler's tray. Handicrafted of solid mahogany (no veneers) with hand-rubbed finish. 18Hx9"W, $27.50 ppd. Order from Wakefield-Scearce, HB5, Shelbyville, KY 40065.



THE JEFFERSON CUP

These pewter Jefferson Cups are exact reproductions of those 1810 classics enshrined at Monticello, and have been approved by the Thomas Jefferson Memorial Fund. They stand 2½ inches high by 3¼ inches in diameter, and hold 8 oz. Each is accompanied with historical notes.

Pewter Jefferson Cup	**$5.00**
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Lexington, Ky. 40507



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This miniature wooden oxcart has actual canvas cover and is modeled after the famous "Westward Ho!" wagons of early America. Makes a handsome room or home bar decoration (13"x8"x6")

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The rose tissue holder TH 15-5½" wide, 5" high $3.50 P.P.

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All extend out from the wall 3½". In satin black, white or gold finish. Hundreds of other items. Prices postpaid in U.S. if check or money order accompanies order.

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ENNESSEE



Garden Marker stakes in the ground. Satin black, permanent white letters. 13½W x 9½"H plaque with red bird. Rod 32"H, $14.50. Without bird, $9.50. Ppd. Malone's, 2185 Nolensville Rd., Nashville, TN 37211.

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Old Kentucky Mint Julep Cup. Extra heavy sterling silver. Holds 10 ounces. Perfect for wedding party ushers. $21.95 ppd. Includes monogram (underline last initial). Immediate delivery. Harry McCord, 134 W. Main, Richmond, Kentucky 40475.

Four Place Mats with fox and hound design are handsome enough to frame and hang. Easy care laminated linen wipes clean. 17½x11½", $15.95 the set; two sets, $29.95. Ppd. E. Stephen Hein, Inc., Gardenside Plaza, Lexington, KY 40504



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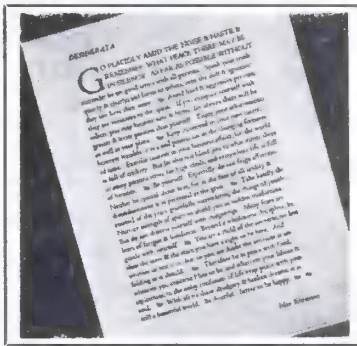
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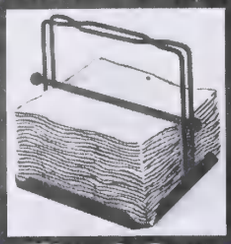
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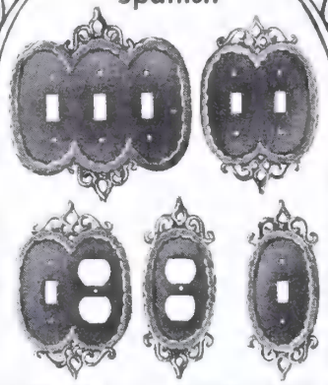
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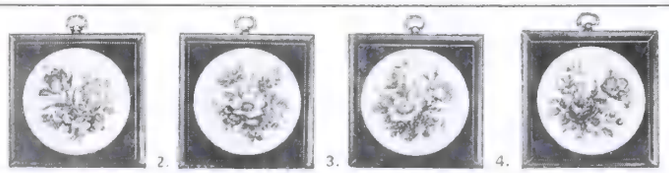
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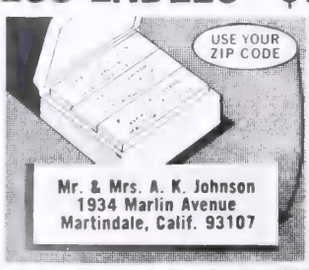
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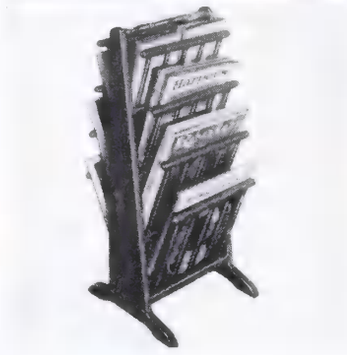
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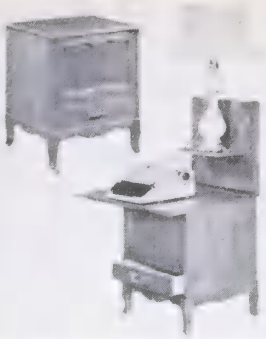


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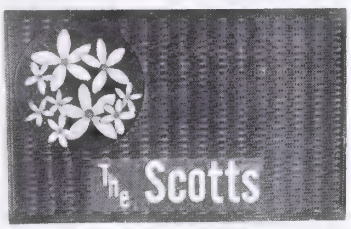
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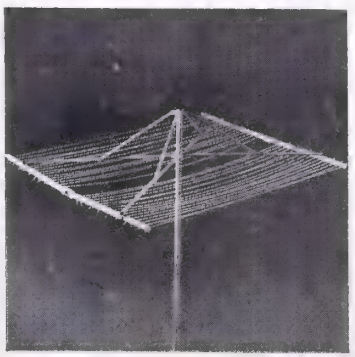
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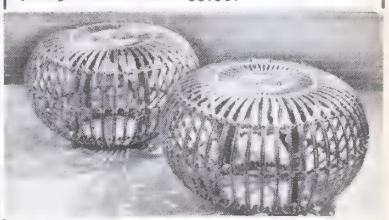
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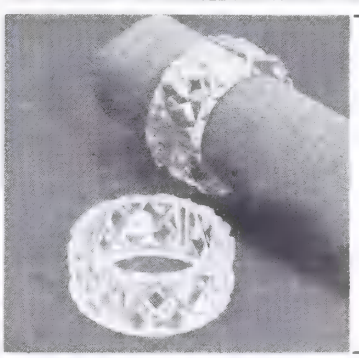
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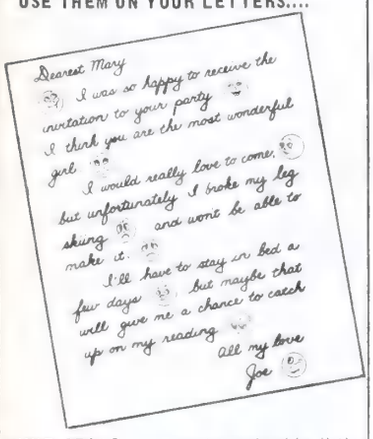
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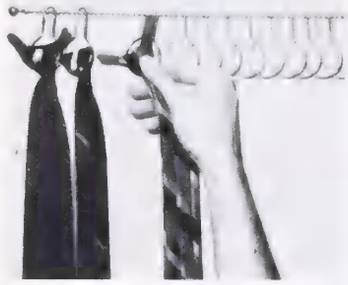


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"Window Bubble" keeps snow, leaves, debris from lecting in wells outside your lar window. Clear, heavy, Acrylic lets in light, covers circular wells up to 40"l.x with 16" projection. Com with metal stakes, $15.95 chgs. coll. Write for sizes, p on rectangular wells. Order Dilworth Mfg., Box 285, Chester, PA 19380.



Whistle While You Walk ins of grimacing as your tigh too-new leather or suede s dish out pain. Liquid Le Stretch provides instant re Works like a miracle to str leather permanently, l shoes to conform to your while you walk. $1.49 plus postage. Anthony Enterp 585 Market, HB 51, San cisco, California 94105.

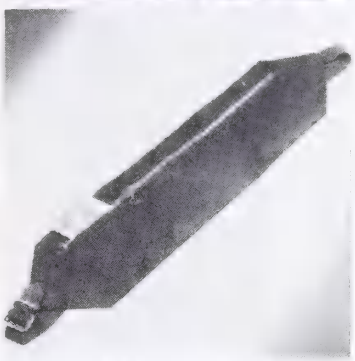
ver Of The Month of he Lily of the Valley. It of a series of twelve ew floral designs (all e) to embroider for use es or small pillows. Kit design on 13x13" linen, arns, needle and direc- .95 each kit plus 25¢ he Stitchery, HB5, y Hills, MA 02181.



Baby Seat is wonder- n't deflate, can't leak, k. It's better than a tter. Made of foam with a built-in bucket holds child safely and For toddlers to first 20x26x11"D, $5.95 post. Gift Catalog 25¢. f Minnel, 451E, Deer- ad, Batavia, IL 60510.



Pocket or purse, into a et compartment goes a folding money. Zip- ney belt with hideaway which to stash cash or jewels is worn under Lays flat so there is no your waistline. Size is le for men and women. us 15¢ post. Anthony es, 585 Market Street, an Francisco 94105.



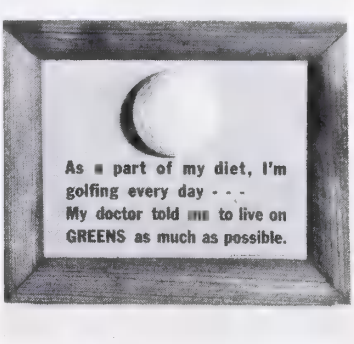
etty banquet cloth of nt press cotton in a lace pattern was de- r White House enter- White or natural. 54x 95, 63x83", 72" round, also oval) $29.95; 72x oval) $44.95; 72x126" 2x144" $69.95; 83x160" Add $1 post. Hilde- 597 Farmington Ave., rtford, CT 06105.

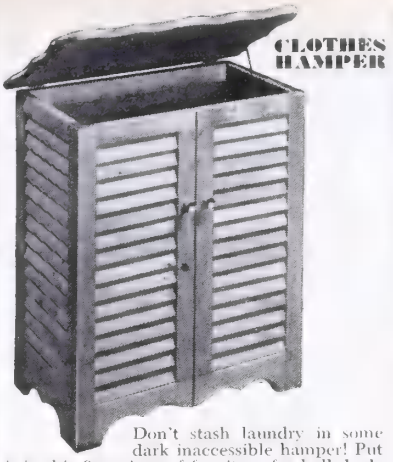


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who riseth early in the to tee off at daybreak, framed wall plaque. is mounted on lettuce ckground with message: rt of my diet, I'm golf- y day . . . My doctor to live on GREENS as possible." 6½x5¼", .98, 25¢ post. Anthony es, HB51, 585 Market Francisco, CA 94105.





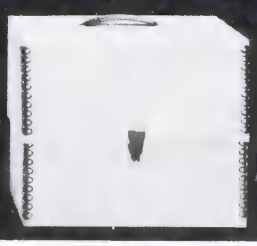
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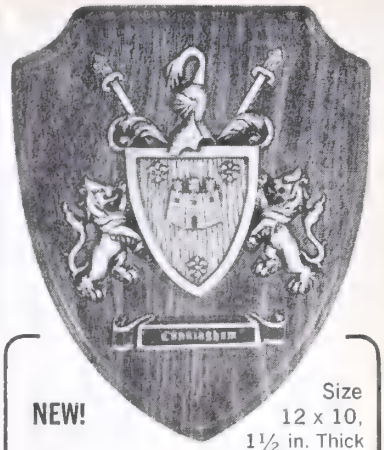
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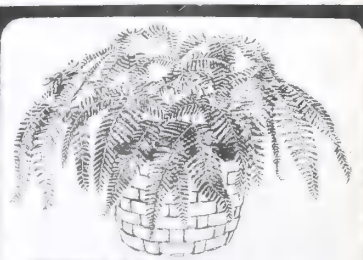
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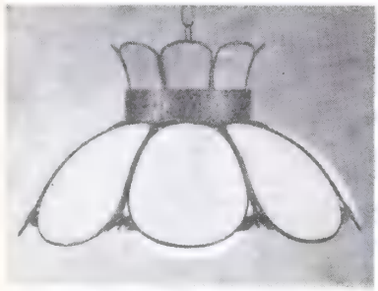
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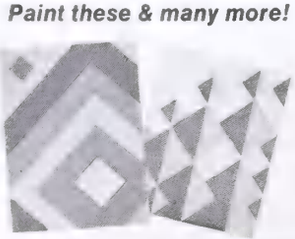
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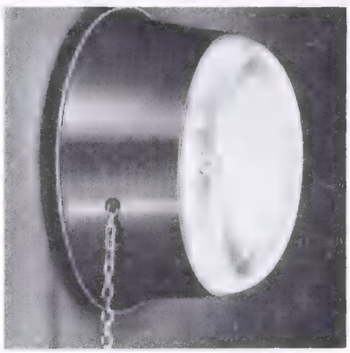
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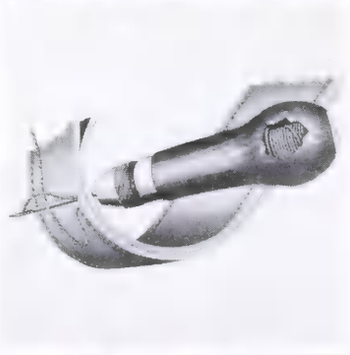
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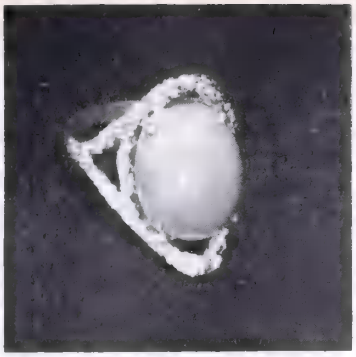


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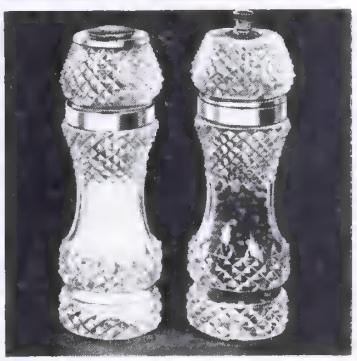
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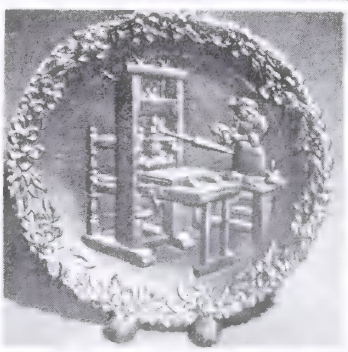
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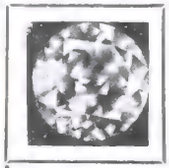


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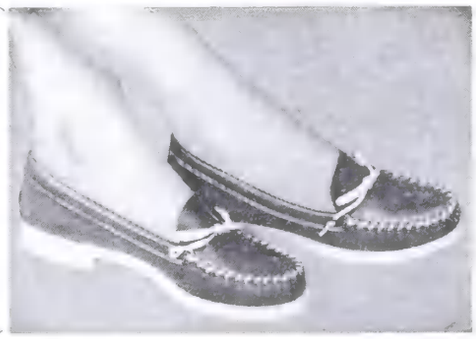
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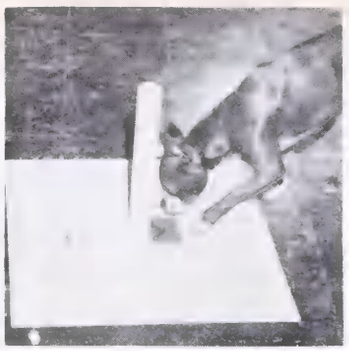
Here's the sensible sanitary way to stop the embarrassment of wet garments and bedding. FEMALE-DRI gives day-and-night protection and confidence without the bulk and bother of diaper-like garments. Helps train her to stop bedwetting. Elastic belt, wet proof pad holder. Quilted, absorbent, washable cotton pads snap in—snap out for easy laundering. Only $7.95. Guaranteed to satisfy or money back if returned postpaid in 30 days. Send waist measure. Add 45¢ for postage.



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Train-O-Mat. A chemically odorized, sanitary pad attracts your dog at "comfort" time. An effortless way to housebreak pets, especially for apartment dwellers. The pad fits washable tray. With 2 months supply of pads $4.98; 6 months $6.98. Ppd. Attachable pole for male dogs, 50¢. G & G Research, Box 8395, Dept. HB5, Dallas, TX 75205.



Instant Mix Package Caddy corrals all those soups, sauces, salad and seasoning envelopes that slip and slide on your pantry shelves. White, wipe-clean vinyl-clad steel basket stores 1½ dozen instant-mix packages in easy-to-see, easy-to-get-at order. 3⅝x5⅛x7¼", $1.19 ppd. Miles Kimball, 33 Algoma Blvd., Oshkosh, WI 54901.



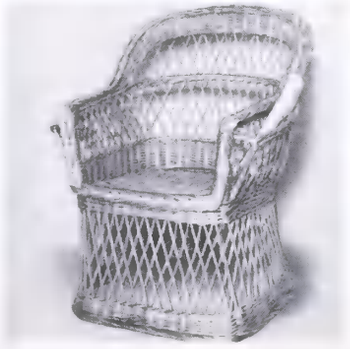
Glad, You're Here with a smashing Tennis Tote. Large-capacity, 15½" high, 14½" wide, it holds racquet & press, balls, socks, sweater, etc. Rugged royal blue burlap with red polka-dot canvas duck lining. Initials appliqued in red. Stow and away you go! $9.95 plus 75¢ post. B. Glad Associates, P.O. Box 892, Warwick, RI 02888.



Shoes Tight? Why suffer foot discomfort when you can stretch shoes the professional way? Use this sturdy custom-made contoured wood stretcher, and overnight the shoe is enlarged. Specify for men's or women's shoes; give size. $4.98 plus 80¢ post. ($1 Liquid Shoe Stretcher included *free*). Mahara Trading, Dept. HB5, 116-19 101st Ave., Jamaica, NY 11419.



Fresh As A Daisy Place Mats are rewarding to work, decorative to display. Dainty beige and cocoa daisies with soft green leaves to cross-stitch on stain-resistant Belgium linen. Scalloped edges already finished. Kit #405, four mats & napkins a Spring Special at $3.95 ppd. Catalog 25¢. Decorative Adventures, P.O. Box EB105, Abington, PA 19001.



Library Chair that shares life indoors with trips to the patio and its completely compatible with both isn't easy to find. Natural willow armchair has arm pockets for magazines, books, sewing. 33Hx23W; seat 15"H. $24.95. Corduroy seat cushion in gold, black, tangerine or avocado. $4.50. Exp. coll. Fran's Basket House, HB5, 89 W Main St., Rockaway, NJ 07866.

od Talking Point. Bored with same old telephone? Replace with this lovely reproduction ne French cradle phone popu- at the turn-of-the-century. It nbines old world elegance modern electronics. Ivory brass fittings, $49.95. $2 pping. Free brochure of dec- tor phones. Order from and Com, 1152 Sixth Ave., -5, New York, NY 10036.



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zen Food Labels require no stening to stick on aluminum wrap or plastic bags. Sim- peel up and press on. Each el measures 2x1¼" and has of space to write the kind food, weight in pounds and ces, and the date frozen. labels, $1.15; 200, $1.75; , $3. Ppd. Order from ndy Labels, HB5, Jasperson g., Culver City, CA 90231.



okin Rings. An imaginative tess chooses objects to plea- the eye as she chooses food captivate the palate. Im- ted natural-finished wooden okin rings, $1 each, $3 for 4. iron 17x17" acetate rayon okins in red, yellow, lime, nge, hot pink, blue, $1 each, for 4. Ppd. Fashions By nna, HB5, 122 W. 27th, New k, NY 10001.



erfluous Hair Problems are ished forever with a lipstick instrument called "Perma eez." Its action: like a ezer, with a safety feature t doesn't puncture the skin. it on face, arms, legs. Ap- rs in medical journals. $16.95 d. Skin Lotion (reg. $6) free order. General Medical, E-17, 5701 W. Adams Blvd., Angeles, CA 90016.



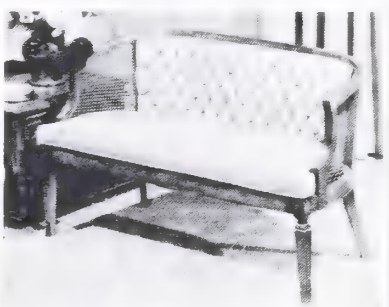
lfer's Award Plaque is a gag a wag, a prize for the group rnament. Reads: "Special ard For The Golfer Who Hits Long Ball" with room for his ne. Mounted on natural od-finish frame. Lads-of-the- s, to whom golf is a life and ath proposition, would laugh this. 5½x7", $1.98 plus 25¢ st. Anthony Ent., HB51, 585 rket, San Francisco 94105.



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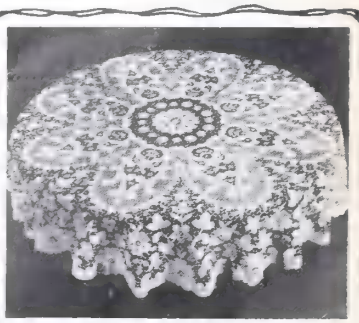


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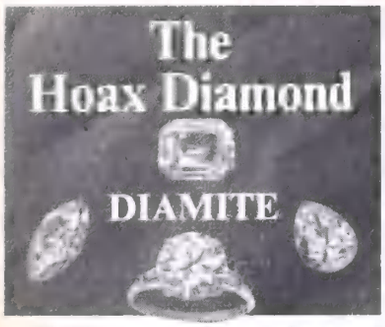




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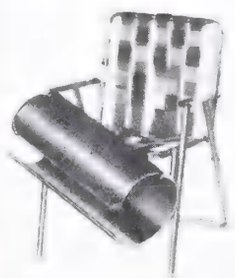
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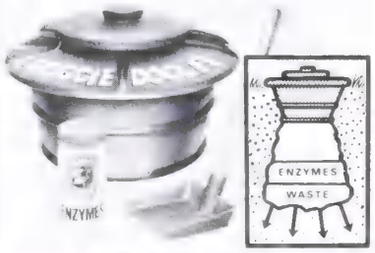
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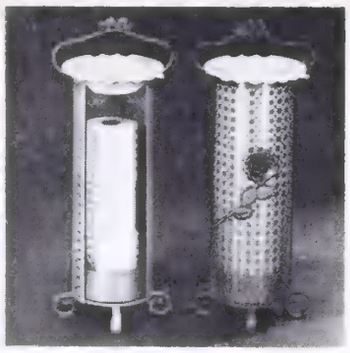


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SHEET SETS (2 straight sheets, 2 cases)
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Twin Set 17.25 King Set 23.99
3 letter monogram on cases $1.50
For mitred bottom sheet, add $2.00 to double or twin price, $2.50 to queen price, $3.00 king price. Send check or money order. 50% deposit on C.O.D.'s.

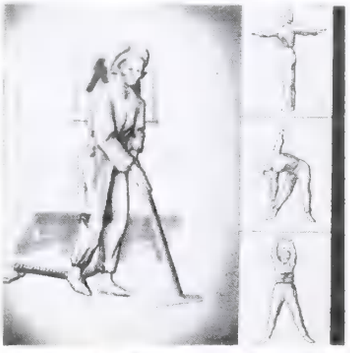
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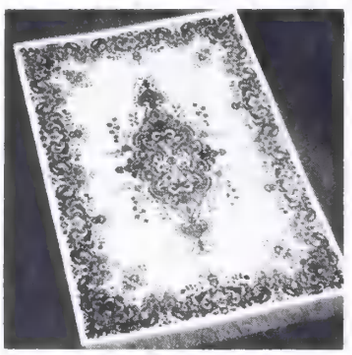
Bathroom Smoker. Meticulous down to the very last detail? You'll surely want this as the finishing touch in master bath or powder room. Open back stores tissue or other bath accessories. Avocado, yellow, blue, hot pink, white or black. 24" high with white ceramic ashtray. #SBS-1, $19.95 ppd. St. Nicholas Boutiques, Santa Claus, ID 47579.



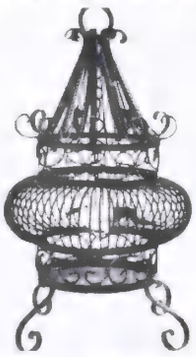
British Officer's Chair will make your Pfc. feel like a general! Swivel back, black leather cowhide upholstery, durable milled beechwood frame, brass nailheads. Back is leather-belted with silver-finished buckle. Built for a lifetime. 23¼"d.x21w.x29¼"h. import, $24.98 plus $1 post. Hobi Inc., 2150 Hobi Bldg., Webster, MA 01570.



Sauna Slim Suit retains body heat and releases excess tissue moisture. It's just like wearing a portable sauna bath. Wear it while exercising or at play if you want to slim down and shape up for spring fashions. One size fits all. Blue vinyl, $3.98, 35¢ post. Anthony Enterprises, 585 Market St., HB-51, San Francisco, CA 94105.



Oriental Design Rugs. Centuries old designs are woven out of natural yarns. Background colors: light blue, green, red or ivory. Sturdy area rug is a copy of a museum original. 4x6' $17.95; 6x9' $33.95 ppd. 8x10' $49.95, 9x12' $59.95, 9x15' $89.95, 12x15' $129.95. Freight coll. International Rug Co., HB5, 360 Amsterdam Ave., New York, NY 10024.



Wrought Iron Cage From Mexico. Imagine its decorative drama filled with feathery ferns, geraniums, autumn bittersweet. As a home for a brilliant bird. Cage with hanging perch, side door, stands or hangs. Matte black finish. 23Hx13W, 9 lbs. $16.95 plus $1.85 post. Catalog 25¢. Mexico House, 7742 Herschel, La Jolla, CA 92037.



A Sporting Proposition. Wear this cool, comfortable eyeshade when you're golfing, sailing, fishing, driving. Transparent green visor with flexible leather-look band protects your eyes from the harsh rays of the sun. For men and women, one size fits all. $1.98 plus 15¢ post. Anthony Enterprises, HB51, 585 Market, San Francisco, CA 94105.

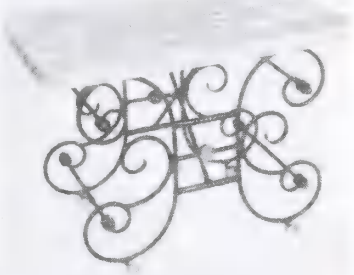
Sweetheart Headboards in delicate, lacy rattan are very Victorian. Four standard sizes: Single: 39Wx48"H, $19.95; double: 54"Wx48"H, $24.95; queen: 60"Wx48"H, $29.95; king: 78"Wx48"H, $38.95. Exp. chgs. Coll. Painted in white, yellow, green or pink, add 25%. Rattan & wicker catalog, 25¢. Fran's Basket House, 89 W. Main St., Dept. HB5, Rockaway, NJ 07866.



Printed Tablecloth With Eclat makes a lively party background against which plain china sheds its everyday look and takes on special drama. Blue/green or yellow/orange acetate rayon with ball fringe. 70" round $12.99; 90" $19.99. Moss green, gold, orange, red or blue napkins $1 each; $3, four. Ppd. Fashions by Donna, Dept. HB5, 122 W. 27th, NYC 10001.



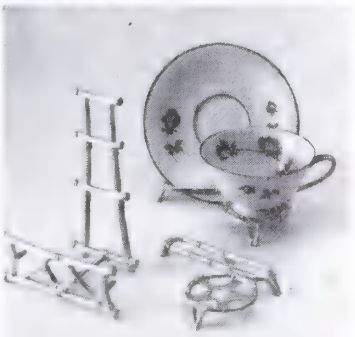
French Baker's Cart with 2" butcher block top has intricate wrought iron base with scrolled brass ornaments. Shepherd casters turn it into an elegant serving cart. Lock the casters, use it as a dining or work table. 22x24x30"h., $225 exp. chgs. Coll. Decorative butcher block catalog 50¢. J & D Brauner, 298 Bowery, HB5, New York, NY 10012.



Polka Dot Tri-Kini plays it carefree and cool in a breezy blend of quick-dry Zantril and cotton. It's sexy, sensational, on-the-beach enticement. Black or blue with white polka dots. Small, medium or large. Perfect bosom uplift. $26 ppd. Order from Boutique, Inc., 509 Fifth Ave., Dept. HB5, New York, New York 10017.



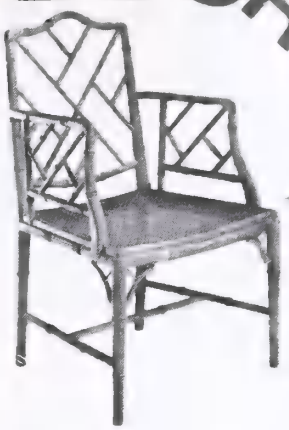
Golden Bamboo Holders get your Limoges or Royal Doulton plates out of the cupboard and into the limelight. They show off the flawless perfection of your fine china. Cast metal, lavish-ly finished in 18k gold. Plate holder, 6¾x4⅝", $1.98. Cup-saucer holder, $1.25. Add 35¢ post. Country Gourmet, B5, 545 4th, Mt. Vernon, NY 10550.



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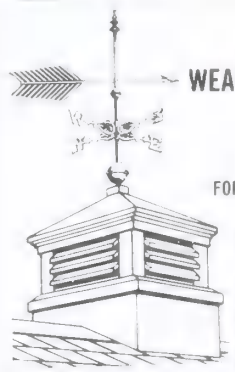
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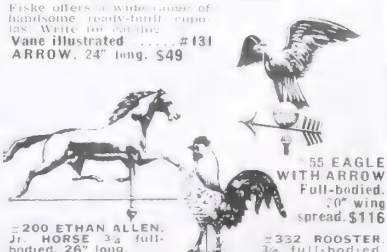
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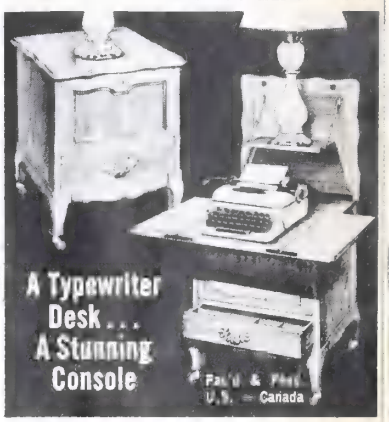
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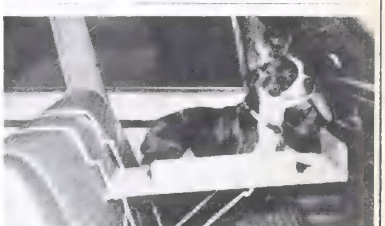


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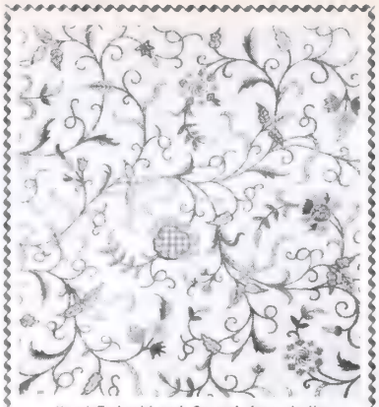
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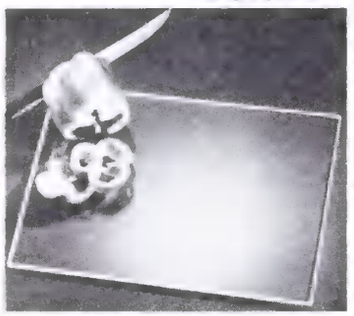
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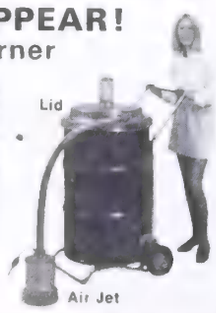
Treasure Traders

Box 170, HB5-1, Plymouth Meeting, Pa. 19462

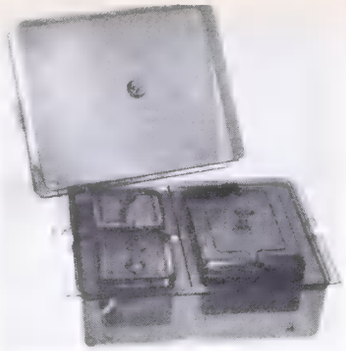
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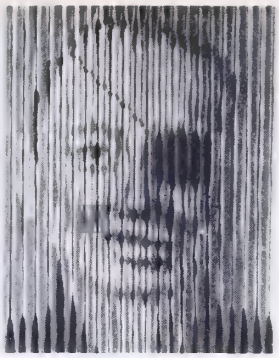


Sock It Away for a rainy day is good advice, but we mean literally. Give this argyl sock purse to your spend-thrift son and he'll mend his ways with saving grace. Or give one to a thrifty friend as a gag gift. $1.98 plus 20¢ post. From Anthony Enterprises, HB51, 585 Market St., San Francisco, California 94105.



Antique Monthly newspaper gives you authoritative articles by experts, oversized clear photos, news about shows, exhibits, listings of interesting antiques for sale and those wanted by other collectors. Approx. 52 pages. 1-yr. subscription, $4.99. Sample copy, 25¢. Antique Monthly, HB51, P.O. Drawer 2, Tuscaloosa, AL 35401.

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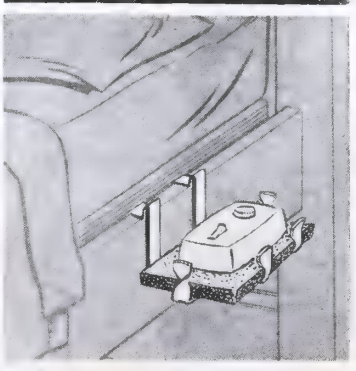
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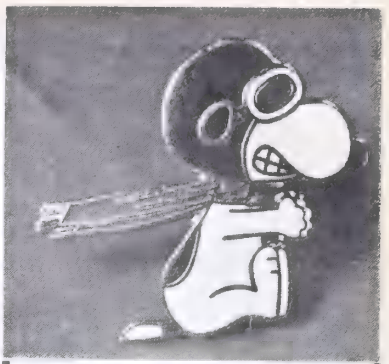


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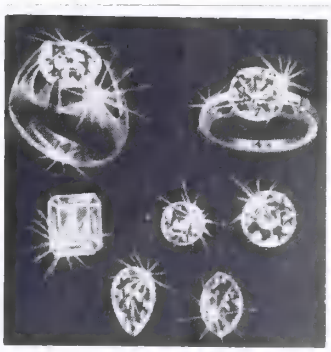
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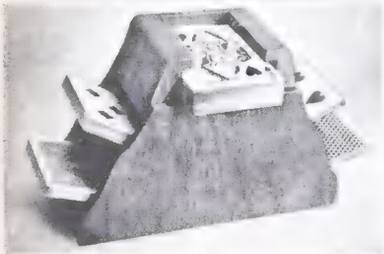
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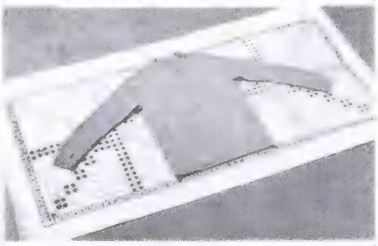
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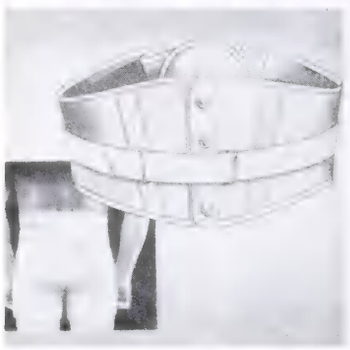
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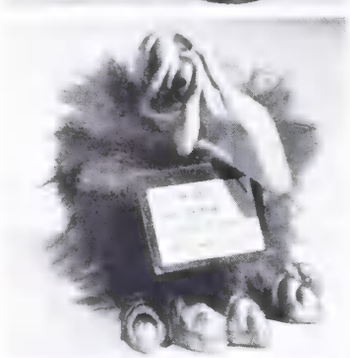






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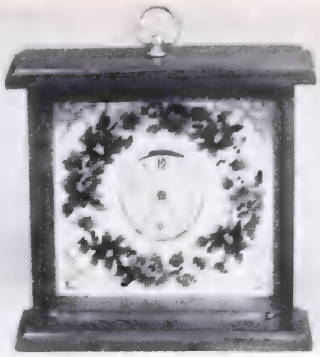
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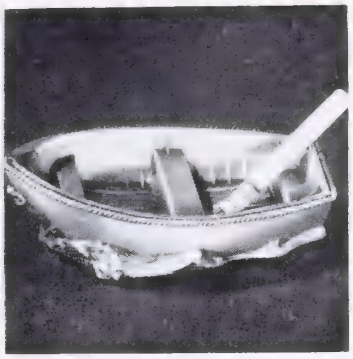
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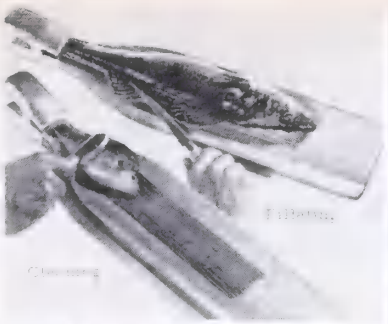












Fish Board

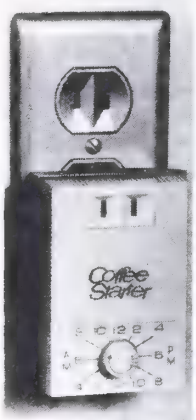
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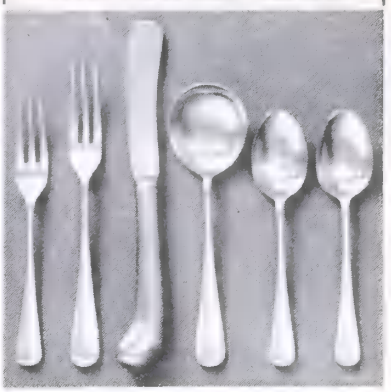


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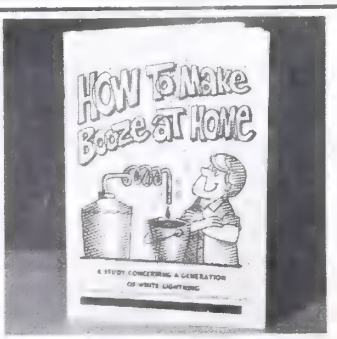


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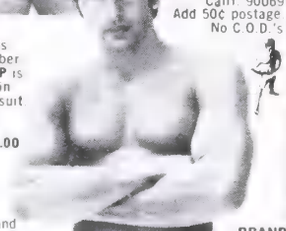
Swim Trip '71



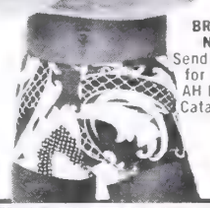
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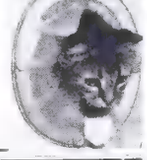


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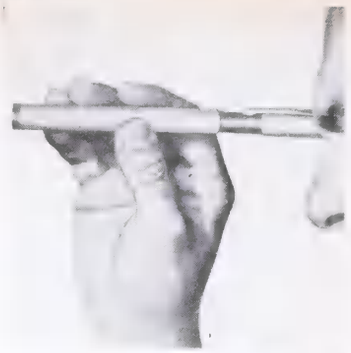
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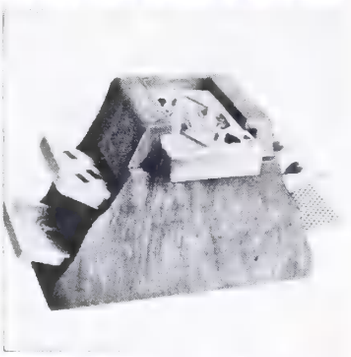
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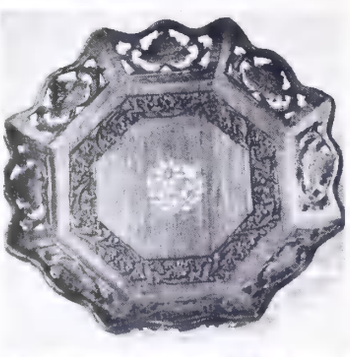
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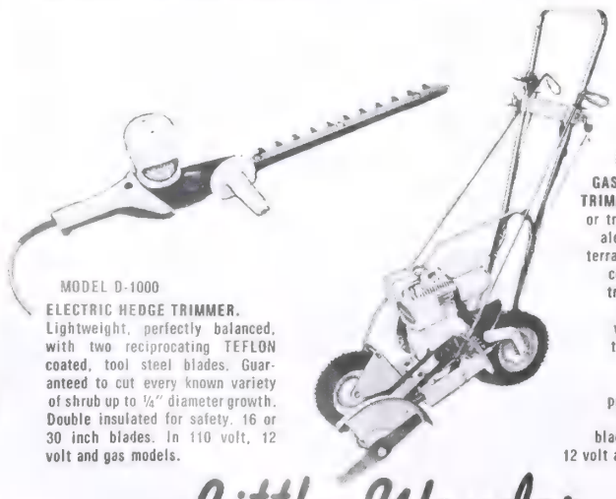
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Night-lighting your garden
By Elvin McD

GARDENER'S NOTEBO

Pattern, shadow, highlight and color are like an artist's palette when it comes to lighting the landscape. Flowers can be incredibly beautiful in artificial illumination. Trees offer endless possibilities as they change from canopies of summer foliage to colorful autumn paintings to stark silhouettes of branch and bark in winter. Beyond the need for lighting driveways, entry areas and steps, there is lighting for protection, with an automatic electric eye to switch the lights on at dusk, off at dawn. And lighting for games—badminton, croquet, archery, as well as swimming and dancing—and to work by.

To do a complete job of landscape lighting, you will first need a plot plan of your place, the same as a landscape architect uses. You will need to know the position of all major trees, outdoor living areas, steps, paths, sculpture, pool and play areas.

The next step is to take a spotlight, floodlight and standard incandescent in a wire hood on a long extension cord into the garden at night. Experiment with different lighting effects. Judge these from outdoors as well as from vantage points in the house.

Before you consider fixtures, familiarize yourself with the different kinds of lighting available. The standard frosted incandescent A lamp is flattering to flowers and people. Incandescent floods cast a broad, diffused beam. Spots give a concentrated beam. Low-voltage systems convert house current to a safe 12 volts. Fluorescents last long, are economical and excellent for trees, grass, ground covers and leafy shrubs. Mercury-vapor lamps are efficient in lighting foliage but attract insects, so keep away from living areas.

Places to light

Gardens and flower beds. Use "mushroom" fixtures that light from above, on 12- to 30-inch standards. These may be mounted on a permanent conduit or movable stakes to take advantage of changing seasons. Each casts a circle of light six to 10 feet in diameter.

Paths and steps. Use low, top-covered fixtures at intervals no more than 15 feet apart. Step or aisle lights may be recessed into fences and walls, 15 to 20 inches above ground, not more than eight feet apart. Floods may be mounted 10 to 15 feet up or on the side of a bui

Entrances and drives. to light the driveway sur be concealed in groun and low shrubs. Use d post lights 15 to 20 fe along a drive, or at one sides of a drive or gate. your house number is lighted. Wall-mounted may be used to light th

Trees. To light a tree, use at least two flo one spot. For densely l background trees, space the ground, to 10 feet ap four to six feet out fr trunk. Hanging fixtures bird-feeder type cast a soft light and may also to light flowers beneath

Reflecting pools, fount watertight fixtures unde For spray, allow four w square foot of spray. I light up from base, allo watts per 12 inches of je There are also ornamen pad-type fixtures for ligh water and fanciful stem- lights that stand out of it.

Sculpture. Light sculpt at least two sides and fro using spots or floods mo nearby trees or on walls

Swimming pools. Use adjustable reflectors, mou trees, on walls or on pos one overhead flood of PAR type for every 4 feet, mounted 15 feet hig eight feet of the pool. water, use watertight uni areas now require 12- tems in pools.

Patios. Use 150-watt PA f 12 to 18 feet high and feet from the patio area. tive post lamps may also spaced eight feet apart, brackets on building o six to eight feet apart. ble, where light other th dle is required, use pended units with 100- A lamps.

Outdoor work. For ar ing, use floods and spots 15 feet above ground, under eaves or in trees. up, use portable clamp- or spots a few feet from

Game lights. For lawn use three spots or floods of two poles at center either side of court. games, use the same ligh cept place your poles th out from the ends of th

In Jamaica: bewitched, beguiled, bemused
By Marion Gough

AVEL

s they say in Ja-
s to Montego Bay
the blood-curdling
10-mile excursion
Hall, the nostalgic
8th-century planta-
t had been a show-
lanters' mansions in
old-days when sugar
slaves did the dirty
didn't exactly vie
ere, because it was
ered a good place to
m—never mind its
ide position over-
fields and the blue-
was felt that some-
e tangled growth
e gray-white stone,
urk the malevolent
nost notorious mis-
Palmer.

rits

red with history
earsome evils were
by Annie, a beauti-
wretch of a crea-
pounded a natural
talent for Obeah,
oo picked up in her
n a Haitian nurse.
slave-driving is a
rd, but she is also
having done in four
innumerable par-
she finally got her
in 1833, strangled
a slave (or maybe
affected lover). A
a whip was Annie,
st a spell on you
at you and left her
footprint, indelibly
husband's blood, on
oor—so they say.
are certain: the leg-
gave a trip to the
ously macabre piz-
in decrepitude the
rly a beauty. Many
ourselves on an
must have turned
melancholy mood.
Annie or the pres-
uppies, but because
s wish that one had
d talent to restore
heyday glory.
precisely what has
Rose Hall. Arrive
nd you'll find the
at house elegantly
what it must have
1750s, long before
on the scene. It
a dwelling by a
er, a respected pil-
an society, married
ved by all. The old estate was called True Friendship, and it is likely that the old Rose Hall reflected this, with many a guest sequestered in its giant mahogany four-posters, many a quadrille danced in its candlelit ballroom, many a welcoming rum punch or *chocalata* proffered on its breezy veranda.

The restoration was the dream of Mr. and Mrs. John W. Rollins of Delaware, present owners of the vast estate, who did have the funds (one and a half million dollars) and talent to make the dream come true.

The reconstruction of the house was a brilliant piece of detective work by Architect Thomas Concannon. Since no original plans existed, his task was to search the archives for descriptions of the place, to track down pieces of woodwork that had earlier been removed from the house, to study the architectural traditions of its era. Similarly, Mrs. Rollins took over the furnishing and decoration that make the restoration so alive and immediate in feeling, literally combing the world for the kind of furniture, chandeliers, and accessories that would most likely have been used by the original owners.

History repeats itself

What we found particularly impressive was the quality of its peculiarly Jamaican furnishings—an 18th-century inlaid dining room server that is an almost precise counterpart of a Sheraton piece in the same room, and a towering four-poster of indigenous Jamaican design. Most noteworthy is the mahogany woodwork, paneling and stairway, reproducing the original in design, and much of it made from trees grown on the estate. The joinery, handwork of modern Jamaican artisans, is a joy to behold in this day of ticky-tacky carpentry, and a bona fide that the traditional Jamaican wood skill still persists.

It is our assumption that Annie doesn't live here any more. Silk-lined walls and gentle toiles seem far too sensitive a setting for raffish types like her. We think she flew away, disguised as a John Crow, the evening the prime minister declared Rose Hall open to the public, under the Jamaica National Trust Commission.

It stands now as a national monument reminding all of one page in the island's history. And not [Continued on page 188]

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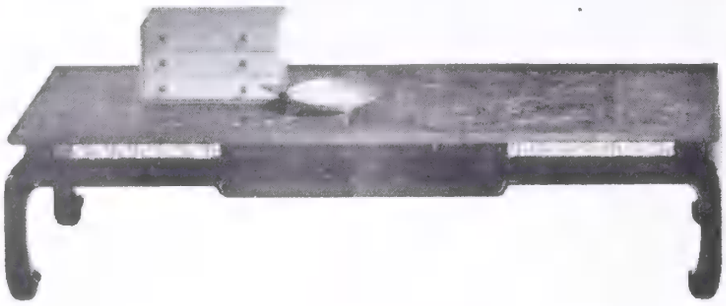
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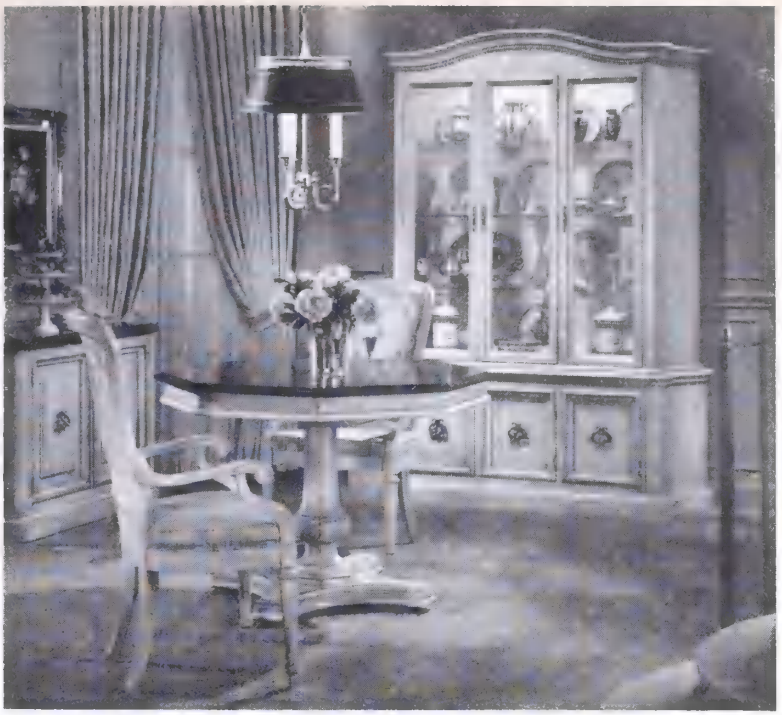
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TRAVEL

continued from page 185



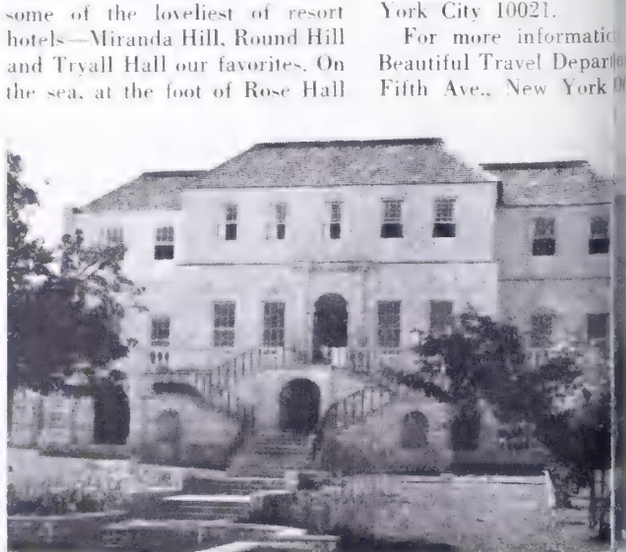
one moment too soon, because Jamaicans in their new independence are becoming more and more conscious of their culture. A benign climate, pellucid seas and exotic foliage make Jamaica an ideal vacationland, but one has the feeling that Jamaicans would appreciate it if more visitors would look beyond the beaches and golf courses and free port shopping and get acquainted with the people themselves, their past, present and their future hopes. To this end, they've set up a Meet the People program whereby you can visit with a Jamaican family. To arrange a meeting, phone the Jamaica Tourist Board in Montego Bay—3358, 2440 or 2824. (A tip of our hat to the Norwegian Caribbean Lines, which makes such arrangements at all its Caribbean ports of call.)

Another way to get acquainted on a longer term basis is to rent a house or apartment for a couple of weeks through JAVA (Jamaican Association of Villas and Apartments). Par for the course, from April 15 to Dec. 15: a three-bedroom house, services of cook, maid and gardener, $250 weekly.

The Montego Bay area, growing like Topsy and prey to the universal high-rise, still boasts some of the loveliest of resort hotels—Miranda Hill, Round Hill and Tryall Hall our favorites. On the sea, at the foot of Rose Hall estate, is the new Rose [illegible] day Inn, 588 rooms in [illegible] separate buildings, foo[illegible] beach and swimming [illegible] run and admittedly de[illegible] accommodate conventio[illegible] maintains a training pr[illegible] hotel help and so is [illegible] share to improve the [illegible] economy. Aesthetically [illegible] be a thousand miles [illegible] maica so far as its sens[illegible] is concerned—would yo[illegible] motif of blue hibiscu[illegible] lobby and a bedroom [illegible] Diamond Head? Comi[illegible] Rose Hall Intercontinen[illegible] shore road a piece, and [illegible] Johnson hotel, which s[illegible] how the wind blows in[illegible]

Incidentally, those s[illegible] winds that bellied the[illegible] Columbus and of the l[illegible] whose sunken treasure [illegible] maica's shores make [illegible] comfortable summering[illegible] average of 83 windswe[illegible] And for further chills, [illegible] go, read all about Ann[illegible] bert G. de Lisser's n[illegible] *White Witch of Rose* [illegible] *In Old St. James, Ja[illegible] Book of Parish Chro[illegible]* Joseph Shore and John[illegible] orderable from the Brit[illegible] Centre, 996 Lexington [illegible] York City 10021.

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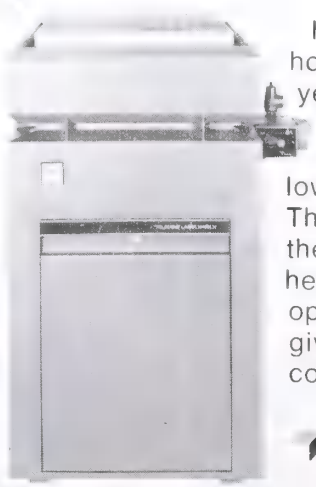
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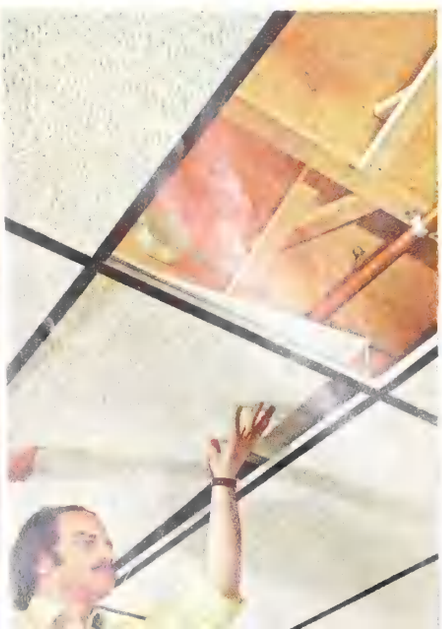
Your Armstrong dealer has these new-ceiling answers.

Problem: A cracked ceiling in your dining room. Solution— a kind of ceiling designed specially for your most elegant rooms. These are richly textured ceilings with an almost sculptured look—unlike any tile ceiling you've ever seen. In fact, they don't look like tile ceilings at all. The old "v-groove" joints



between tiles are gone, so the seams are less noticeable and the rich texture flows smoothly from wall to wall. Appropriately enough, we call them "Chandelier™ Ceilings". The "Barbary" design shown is one of the newest; and there are several others to choose from.

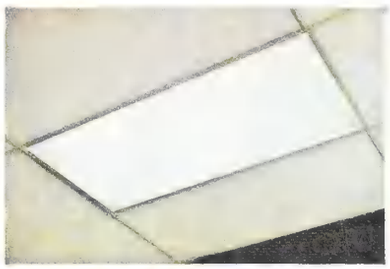
Problem: Exposed pipes and wires in basement. Hide them with an Armstrong suspended ceiling. It's easy. The new ceiling is suspended just below the old one in a metal grid with the 2′ x 4′ panels simply dropped into place. The "Northgate" design, shown here, is the newest and one of the most attractive of the 18 designs available. An Armstrong suspended ceiling is the fast, economical, and attractive way to cover up anything and everything you don't want to be seen.



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JUNE, 1971

House Beautiful

Volume 113, Number 6

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COVER

This living room is a constant pageant of moving shadows in a stately townhouse/escape home on Lake Washington's Mercer Island, near Seattle. Other views begin on page 78. Photograph, Charles Pearson.

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Nationally advertised brands are what we take for granted.

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ecise, uniform heat. Both the Counterange™ electric ge and Corning's built-in electric cooktop, Counter That Cooks™ (below left), ve a completely new kind of heating ment, designed to deliver heat enly and predictably across each oking area. There are no hot spots. four cooking areas are thermo-tically controlled, just like your en, which means you can set the dial d know that you'll never go above the ired heat setting. A simmer stays at a mer. And you can always tell which oking areas are on because each one its own indicator light, and the sun-rst areas turn yellow as they heat up.

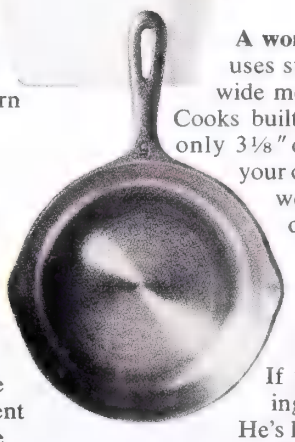
Think of the extra counter space. When you're not cooking, the whole surface is there for you to use. In fact, you can use any area you're not cooking on because the heat stays where it's supposed to.



What's so special about the self-cleaning oven? We didn't invent the pyrolytic self-cleaning oven, but we think ours is particularly good. We moved the locking lever off the front of the range, out of reach of children. To clean, you simply turn two knobs. It's completely safe, too, because the oven door double-locks automatically. And cleaning costs about 12¢. But best of all, the oven is extra roomy—you can actually put three 8″ cake pans on one shelf.

It looks clean because it is clean. The ugly part of cooking is cleaning up. No one will ue that point. But when our cooking surface gets dirty you can see nd restore it to its original beauty every time. Basically, it's just aning your countertop. And you can quickly remove even stubborn -on spots with a damp paper towel, our special silicone Cleaner-ioner and a little rubbing.

bout pots and pans? Whatever you use, it has to be flat-bottomed. why we designed a special kind of cookware for Counterspace g called Cookmates® Cookware. They're the ultimate answer complete and precise control over your cooking we were talking earlier. A Cookmates starter set is included with your new unit. as your other pots and pans are concerned, the best way to tell if work is to try them. In any case, we think you'll like our cookware you'll eventually want to get a complete set. We have an assortment en shapes. Cookmates Cookware go from freezer to range to table fully, and because of the detachable handle, they'll fit into the sher, too.



A word about installation and service. The Counterange uses standard electrical hookup and comes in two 30″ wide models: free-standing and slip-in. The Counter That Cooks built-in cooktop measures 32¼″ x 21⅜″ overall. It's only 3⅛″ deep so you can still have storage space under your cooktop. At Corning we stand behind every appliance we sell. The Corning Promise covers the replacement of parts and labor for one year and during the second and third years, critical parts will be replaced free —the only cost to the owner being labor. And for your convenience Authorized Corning Service Agencies are located throughout the country.

If you have any questions about Counterspace Cooking, stop in to see your local Corning appliance dealer. He's listed in the Yellow Pages under "Ranges." Or, write for complete brochure.

CORNING

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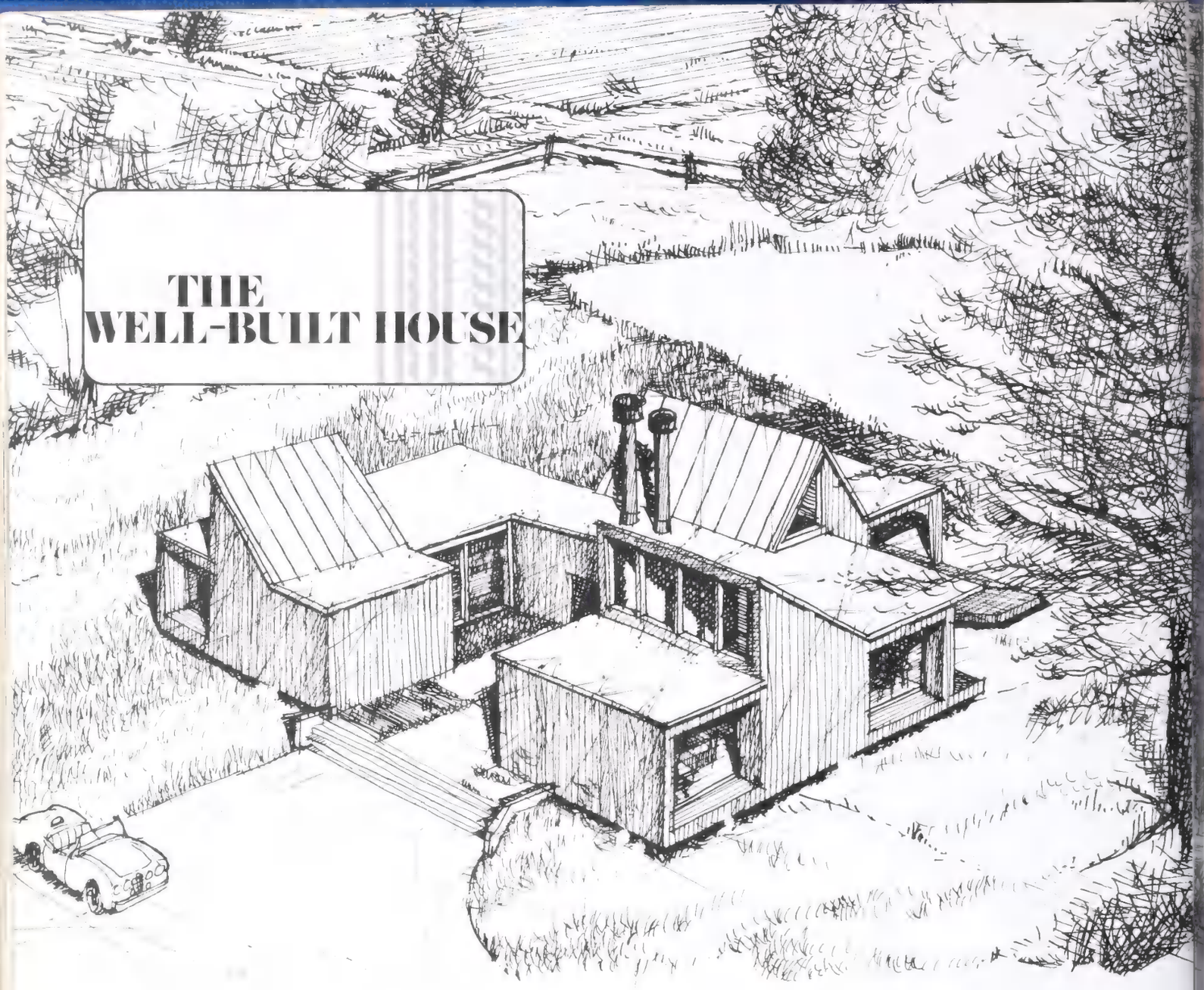
Because, if one of our fifty Matchma colors still isn't just what you need, bring in th color you want. And we'll dye your shade at n extra cost. That's right—your color or ours Sears, Roebuck and Co. will charge under $1 a square yard. For the shag of any color!

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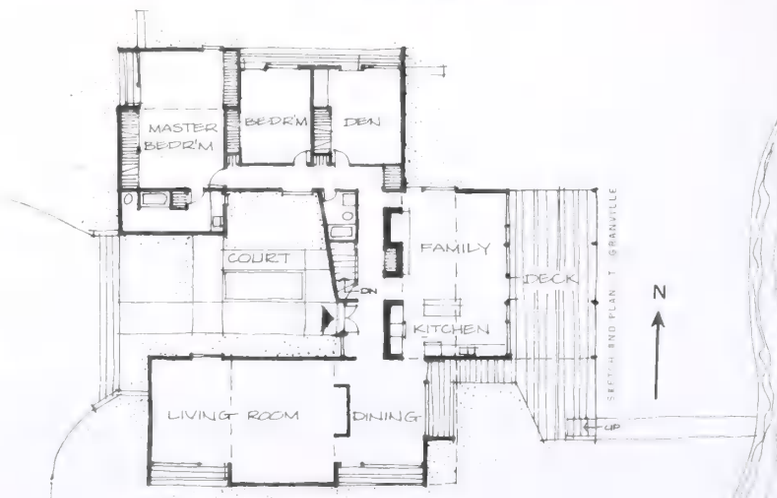
THE WELL-BUILT HOUSE



Deep in the riches of Indiana farmland, but only two hours from the glitter of downtown Chicago, this bleached cypress house rests quietly alongside a country pond. Its lines, as cleanly executed as a freshly cut plank, carry the fleeting imprint of unadorned Midwest farm structures. Yet it is as up to date as a new Maserati and could rise tomorrow in the contemporary enclaves of Carmel, Calif., and be applauded. Designed for a doctor and his family by Architect James Rodney Todd of Plymouth, Ind., the house is intended as a year-round residence. Straightforward gray terne metal pitched roofs, the cypress board siding, a fieldstone foundation and native bluestone front steps and terrace—all in earth colors—weave the house into its verdant surroundings as naturally as an unpainted split-rail fence.

Not a large house—slightly over 2,200 square feet—it is nevertheless a home in which one does not feel confined. Light contributes to this sense of space: soft north light through the high clerestory over the master bedroom; a welcome confluence of daylight from the north, the south and shaded from the east in the family room/kitchen complex and golden western light against the rear wall of the living room, spilling around the edges of the bookshelves into the dining space. Approximately 700 square feet of fir decking around the house and the front courtyard smooth the transition from interiors to the land. Of course, the decking also provides living space for at least five months of the year.

Traffic flows easily through the house, the halls doubling as an art gallery for the family collection. Bedrooms, den, family room and kitchen, adjacent to one another, are the most frequently used areas, leaving the living room as a separate and more formal space for entertaining and relaxing. Positioned to the left of the plan below is a generous parking area, plus a spacious garage designed to match the house. In the garage structure there are spaces for two cars, a rear shed for a tractor and other farm equipment, a complete woodworking shop, a darkroom, a full bathroom —to serve a swimming pool planned for next year—and a loft that someday could be converted to an apartment.




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LETTERS WE LIKE*

MARCH RIGHT ON

How I enjoyed your California issue [March]. We lived in California 22 years ago, and you reminded me of all the lovely things about it without mentioning the human multitudes or cars or smog. For the second time in my life I must write you a fan letter. "Creating an Outdoor Environment Where None Exists" I regard as the single most significant article I've ever read in a home magazine. For the past 15 years my life has been guided by the comments of your garden experts in carving out a plan for a yard and garden. We have learned the hard way and made all the mistakes. This time, we made the scale drawing *first*.

A. W., Harlingen, Texas

I don't normally write to editors about their magazines, good or bad. However, I couldn't resist this time. I enjoy House Beautiful, but the March issue was tremendous. I most especially liked "Beauty and the Bath" and "Fresh Look for the Mexican Heritage." I thought the decor was elegant yet practical and not overdone or abstract. The dining room was by far the best I've seen in many months. There was very little I would have changed in any of the rooms: whoever did them has exquisite taste. A room should give you a good feeling—not a headache. Thanks . . . I'm eagerly awaiting more.

G. A., Harvard, Mass.

LET THERE BE LIGHT

As I turn the pages of your magazine, it has become a game with me to note the lack of lamps and any mention of lighting in the attractive rooms in your pages. I noticed this some time ago when I tried to duplicate one arrangement in my own home—but couldn't figure what to do for lighting. Curious, isn't this?

K. J. C., Westminster, Calif.

The lighting is there. One of the current trends in decorating is to use fewer lamps and more indirect lighting—which becomes part of the architectural background in photographs. Undoubtedly the room you admired had such environmental lighting—on a ceiling track or other built-in fixture. But keep looking, for there are many lovely lamps being used in today's homes: you will continue to see them in H.B.—Ed.

We have for some time been annoyed by what seems to be a pervasive snobbishness in your magazine. You do not report on trends in decorating or home management: you set down decorating dicta or make judgments on others' tastes. Your full-page collage on some chosen "beautiful family" is extremely boring to us and many of our friends if not entirely ridiculous. Really!

M. C. S., Norton, Mass.

I must write a few lines to tell you how much we enjoy H.B. I've had it given to me as a Christmas gift, and I find that each month it gets better.

J. S., Detroit, Mich.

COLONIALISM

I know your magazine must please many people, all with different ideas on how to furnish a home, grow plants, etc. But I have been disappointed in past issues. I would like to see some Colonial homes and decorating in the Colonial manner, or how to furnish homes to resemble early homes as nearly as possible with today's furniture. I cannot see beauty in these inflated chairs of this modern architecture, although I know some folks like that type. Also, in some Christmas issue I'd like to see how to create traditional Christmas decorations with evergreens, fruits, etc. Too much modern Christmas decoration is shown, taking away the real meaning of Christmas.

A. J. B., Athens, Texas

House Beautiful invites reader comments on material in the magazine, and on all subjects involved in life at home. Address letters to House Beautiful, Room 937, 717 Fifth Ave., New York, N.Y. 10022

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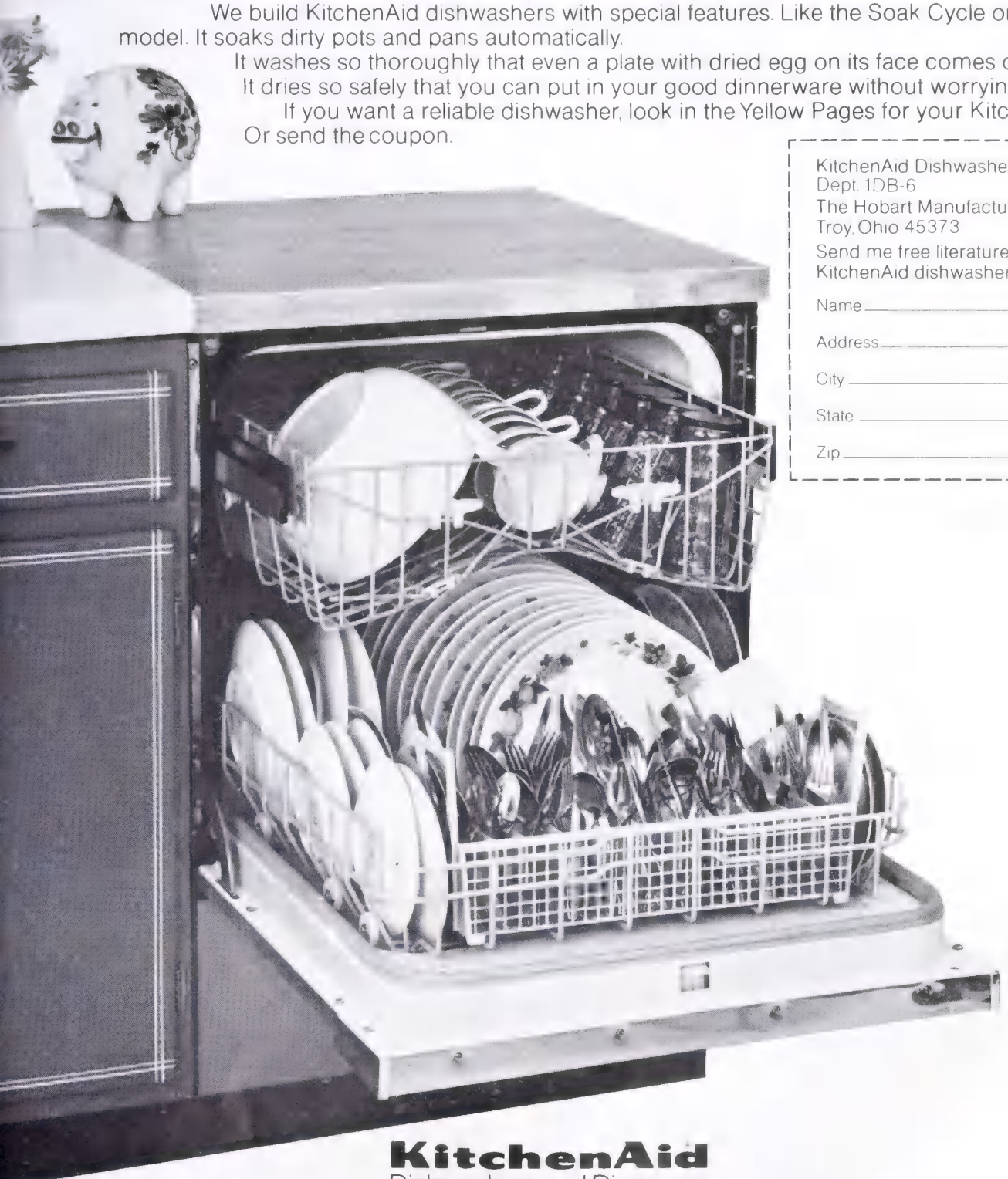
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WALLCOVERINGS FOR THE MOST BEAUTIFUL ROOMS IN YOUR HOME

By Epsie Kinard

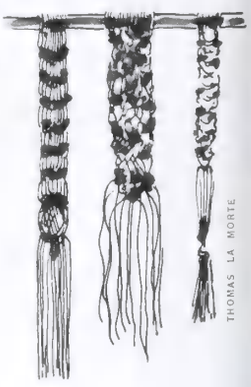
ADDRESS BOOK



Who'll make a miniature replica of my childhood home?

The kind of miniature our Birmingham reader has in mind is the 1850 Victorian house shown, a Port Chester, New Yorker's childhood home of unforgettable memories. Recreated dollhouse size by Mrs. Joen Ellen Kanze, 26 Palmer Ave., North White Plains, N.Y. 10603, this is one of many miniatures to her credit that include the brownstone home of her own childhood. Renderings are made from snapshots or sketches. Prices begin at $20 a room, and orders can be worked out by mail.

Who supplies macramé twines?



For the smashing revival of the ancient art of knot-tying (to make lacy window shades, dividers, vests, belts, jewelry and such) our Miami reader can choose from a sample card of 60 kinds of twine, cord, rope, yarn, jute, sisal, braided steel and cotton tubing, leather strands, marline and hemp. Costing $1, refundable on first purchase, the card is offered by Macramé & Weaving Supply Co., 63 East Adams, Chicago, Ill. 60603, a company which also sells tools to craftsmen.

Who has blue tissue paper to preserve wedding gowns?

The Boston bride seeking to foil the yellowing effects of time by storing her wedding dress in lavish layers of royal-blue tissue paper can find this light-deflecting guardian of heirlooms at Dennison's, 390 5th Ave., N.Y.C. A quire of 24 sheets, 20 in. by 30 in., costs 70 cents plus postage.

Who has ingredients for making wildflower potpourris?

The Troy, New Yorker with two pounds of dried wild rose, poppy, lilac and violet petals can find potpourri materials at Caswell-Massey, druggists, 518 Lexington Ave., N.Y.C. 10017 and a recipe as follows for mixing: 1 lb. cut orris root, $10; 4 oz. ground tonka bean, $5.60; 4 oz. balsam benzoin, $3.25; ½ oz. potpourri oil, $5. Add 10 percent of total for postage. Kitchen should yield 4 oz. each cloves, cinnamon, allspice and 8 oz. coarse salt needed. A catalog ($1 for two issues, listing other ingredients) is available. ■

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by Roper



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☐ Or I will pledge $_____ per month.

☐ Please send me further information.

☐ If for a group, please specify _____ (Church, club, business, etc.)

Name_____

Address_____

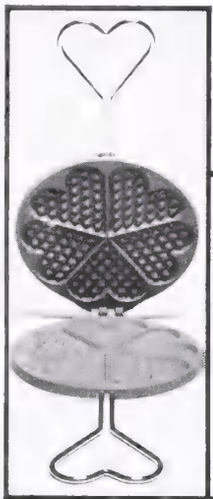
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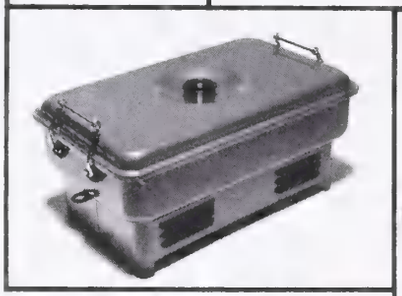
For short-order, special-order cooking
By Mary Bowden

THE DIFFERENT TRACK



Waffles are ready in a short four minutes baked on top of the stove in an Eva Waffle Iron (left). Teflon-coated for easy cleaning, $11. Fondue's hotter than ever when you use Wes Bend's bright new Electric Fondue Pot (below). In red or yellow, with four forks, $28.



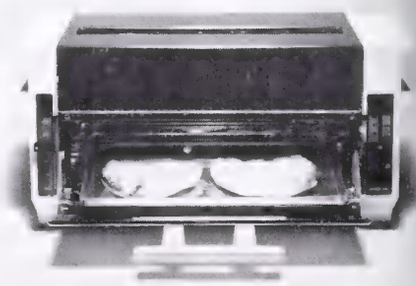


Small fish, shrimp or chicken can be smoked in 15 to 20 minutes in The Holdings' Swedish Fish Smoker (above). With alcohol burner and sawdust for eight smokings: small smoker (shown), $15; large smoker, $25.





Bean porridge hot could simmer slowly all day in the electric stoneware Crock-Pot by Rival (above). In flame or avocado color, 3½-quart size shown $25. Deluxe model in wood tone, $30. The ancient Chinese wok that performed all cooking tasks has entered the electric age with instant (and variable) heat. The Lee Lok Wok (left), developed by the 3M Company, is available from the Lee Dept. Corp., 32 Mott St., New York, N.Y. 10013. About $80, plus shipping charges.



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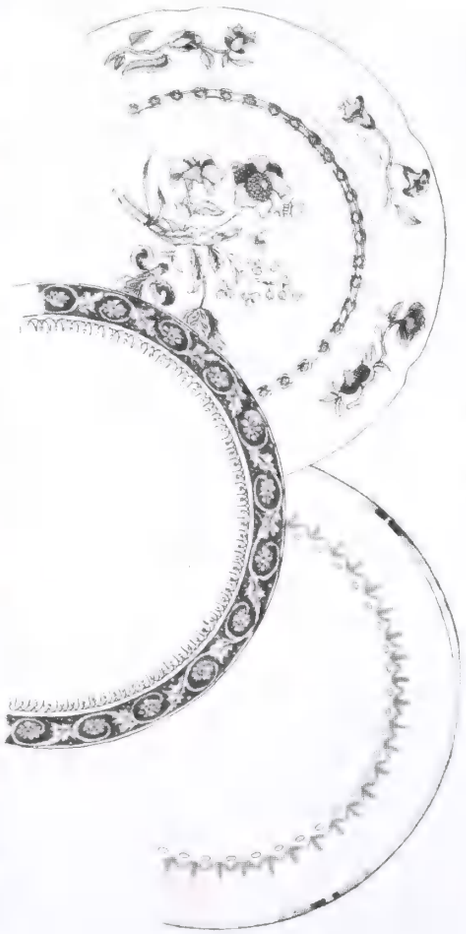
Westmoreland
GLASS COMPANY
GRAPEVILLE, PENNSYLVANIA 15634

PLEASANT REALITIES FOR THE 1971 BRIDE

Wedding modes may be changing, but marriage is not going out of style—and even a pants-suited bride can find china, silver and glass to fit her lifestyle

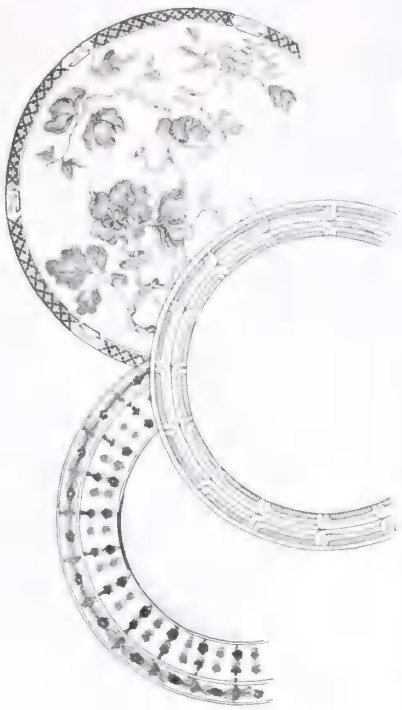


The new china patterns offer this year's bride a wider choice than ever before, reflecting a modern trend to distinctive new colorings and exciting designs for the table. Royal Worcester's "Silver Frost" (*top*) has a delicate gray motif encircling the center, while the rim is framed in two bands of pure platinum. But the most noticeable trend is to blue, as in Lenox's "Fantasies" (*center*). In a comparatively new "Innovation" shape, it's an example of the new blue with a very 20th-century design of graceful swirls. Paragon's "Ceres" (*bottom*) is named for the mythical Greek goddess of the field and eternal youth. How appropriate for brides! Paragon has delightfully captured the field colors in goldenrod, beach camellia, green almond, cornflower.



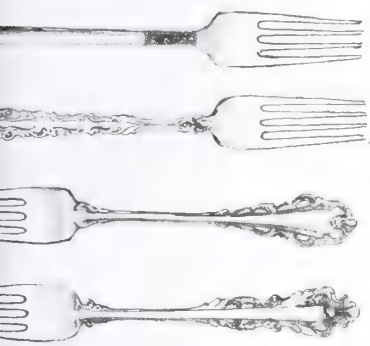
One very pretty pa
is Spode's "Palace Gar
(*top*). This newest add
to its Lowestoft fine s
line is a stylized f
pattern in the new
A great look with lo
tradition behind it. (W
glad to see the establi
English companies
doing what they do b
Royal Doulton's "
brooke" (*center*) h
traditional border—aga
blue. It has a rich ant
look, yet the blue mak
very new-looking. L
Hutschenreut
"Bamberg" (*bottom*)
delicate geometric insp
by acanthus leaves. A
the border is
(although also availab
green) and the pl
sparkling w

od's "Swallow" *(top)* is
ant purples, oranges and
n a snowy white body.
l arrangement bordered
kind of Oriental motif.
ally, the colors are in
h what's happening now
rating—that's the 30's
But Franciscan's "Quad-
enter) has a totally dif-
ook. The multi-layers
it, enclosed by platinum,
pattern an elegant
look, with the subtle
s lending great depth
. Royal Limoges'
s" *(bottom)* is a delicate
nspired design set in a
ometric arrangement.
the blues again. You
et a wonderful French
here, quite distinct from
glish or American.



VERWORKS

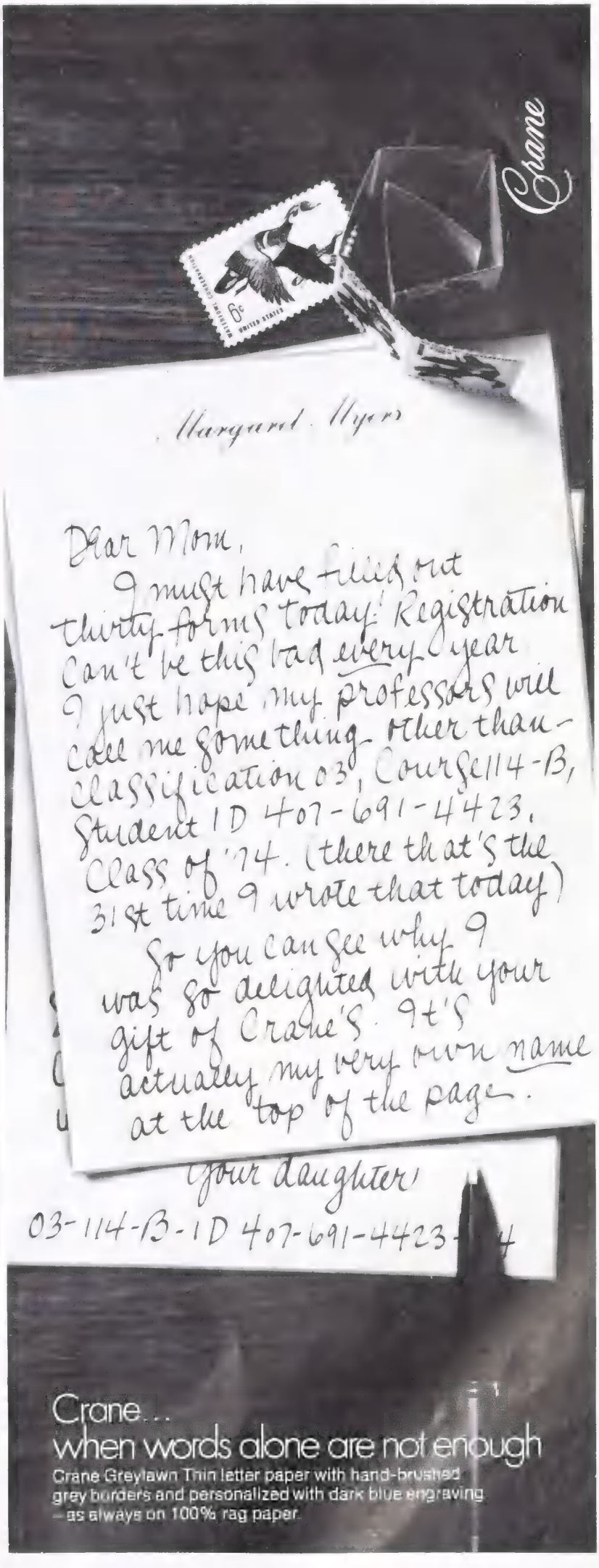
day of frenetic activity for brides
other people, too), silver still can reflect
ospitality better than anything else



But, you protest, it must be polished. Time *is* of the essence, but flatware rarely needs polishing if you use it every day. It takes care of itself—and grows even lovelier. More elegant. More beautiful. And new patterns give today's bride a variety of styles to choose from—sophisticated simplicity, rich Victoriana or a happy combination of the two.

bottom, above: Wallace's "Aegean
" with a unique tubular shaft, a
eave border at the top and throat.
s rich and sophisticated, but it's
able in the hand—and that's not
irrelevant. Oneida's "Venetian
" richly worked in a motif
cent of the grillwork in Venice.
rdia" by Lunt and "Medici" by
n (which now has related, but not
l, china and crystal patterns), both
ng a pleasant harmony between the
rface of the center and the
k of the ornamental edging.
t, from left to right: Towle's
e Cristo," dramatically pierced at the
a columnar shaft. International's
le" in DeepSilver, a silverplate
that has extra silver added
force the plating at stress points.
& Barton's "18th Century," with
daring, cleanly etched lines, marked
throat by gentle swirls. [Continued]





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GLASSWORKS

There's even been a change in traditional glassware for the bride. Now her choice has more to do with preference than rules of etiquette.



What is there to say abou glass? Lots. Listen. The th pieces once considered essent are the goblet, wine glass a Champagne-sherbet. (T means, obviously, a Champag glass that can hold a sco of sherbet). Why, we s can't sherbet be served fr other dishes? Do you n Champagnes right away? the bride, we suggest that y take stock of your life—a yourself. It could be that all-purpose tumbler makes m sense. If you're a sherry drink glasses for sherry might more to the point—at least start with. Color in forn stemware has become popul "Expression" (*top*) fr Lenox comes in several colo all muted, misty tones exc for "Midnight Mood," a strik black. Fostoria's "Splend (*center*) is perfectly plai and lovely for that simplici Pasco's "Bamburg" (*botto* sounds familiar because t make china of the same na and design. The three-prong motif with a circle on eit side has been blown up into overall cutting on the bowl the glass: the stem crisply flut

"Astrid," from Seneca (*far right*), has a perfectly simple bowl which nicely sets off the braided stem. It's a sophisticated contemporary look that lends itself to many occasions—informal buffets, gala dinners or whatever kind of entertaining the bride (and her husband) prefer. In contrast to such simplicity, Waterford's "Rosslare" (*right*) might well be a toast to tradition with its handsome and rich cutting—the strength of Waterford. Think about your style of entertaining. Do you like consistency in your tableware? Do you like to mix simplicity with extravagance? These days the tabletop is like fashion—everything goes, as long as it's done with awareness and flair. You might mix traditional goblets with modern china. You might mix modern goblets with traditional china. When anything goes, your own decisions are the big thing to guide you.



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NOBODY EVER TELLS YOU THESE THINGS

By Helen McCully

t sizes do pie plates come in?

l now, pie plates were 8½ inches and 9½ inches, inside top neter. Now they have been standardized to 9 and 10 inches, de top diameter. The former will hold about four cups and atter almost seven cups.

galantine the same thing as a ballottine?

ewhat. Both consist of boned chicken, meat, game or fish has been stuffed, rolled and cooked in a rich bouillon. inally, a galantine was made only with chicken and a bal- ne only with meat. A galantine is always served cold, glazed aspic, whereas a ballottine can be served either hot or in aspic.

pâtés and terrines the same thing?

means pie and terrine means pie dish. Pâtés, when enclosed baked in a pastry, become *pâtés en croûtes*. Terrines are ly meat pies without a crust and, except for certain details, âtés can be made into terrines. Common usage has made the s synonymous, and they are used interchangeably. Pâtés or nes are always served cold, while *pâtés en croûtes* can be ed hot or cold.

mousse a dessert or entrée?

n be sweet cold dessert (*entremets*) or hot or cold entrée. n also be a *mousse glacée*, in other words, frozen. Dessert sses are made in many ways, with and without egg yolks, and without egg whites, with and without heavy cream, flavoring such as chocolate or coffee, puréed fruits or fruit es. They are chilled and served in or out of the mold. Savory ntrée mousses are made of puréed fish, chicken livers, ham, ken, turkey, duck or game and are served hot in the baking d or cold out of it. Often the molds for cold entrée mousses lined or *chemisée* with aspic, producing a real spectacular n turned out.

old soufflés (*soufflés glacés*) are comparable to mousses in they are made of eggs, sugar, flavoring, gelatin, etc., chilled set and always served from the mold. In general, they are quite as velvety and creamy as mousses.

t are groupers like?

ery delicate, sweet fish that has been called the chicken of sea, groupers are found in great abundance on the Gulf Coast along the Southern Atlantic coast, and both red and black pers are reported from Woods Hole, Mass. They are sold le or as steaks or fillets and are usually fried or broiled, or fillets can be baked in a sauce. Available the year round.

mashed potatoes necessarily fattening?

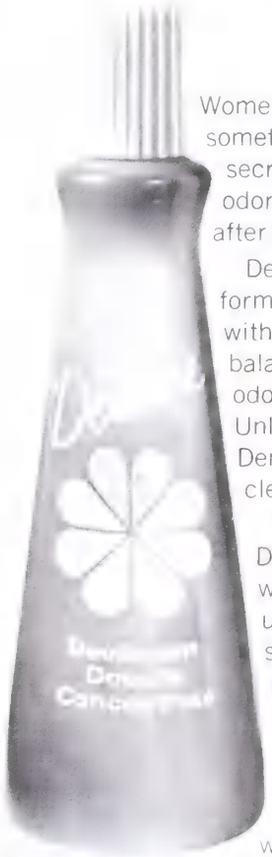
poor potato has taken a terrible beating in this weight- hing era and unjustly. One-half cup of mashed potatoes e with milk but without butter adds up to a mere 86 cal- s, about the same as a glass of skim milk. So, what's wrong that?

there different types of instant mashed potatoes?

There are three forms, all available nationally: flakes, nules and puffs. The end result of all forms is the same thing ood, and very good, mashed potatoes. Certainly, this is one ne best instant products on the market. They can be used in recipe that calls for mashed potatoes—meat loaves or balls, ings, bread dough and such old classic American recipes as s and doughnuts. Broadly speaking, instant mashed pota- are packaged loose in cartons, cans or in "poly" bags. ■



If you take "the pill," douching with Demure cleans without disturbing vaginal balance.



Women who take oral contraceptives sometimes notice an increased level of vaginal secretions. At these times, objectionable odors may also be present. This may also occur after ovulation, coitus, menstruation, etc.

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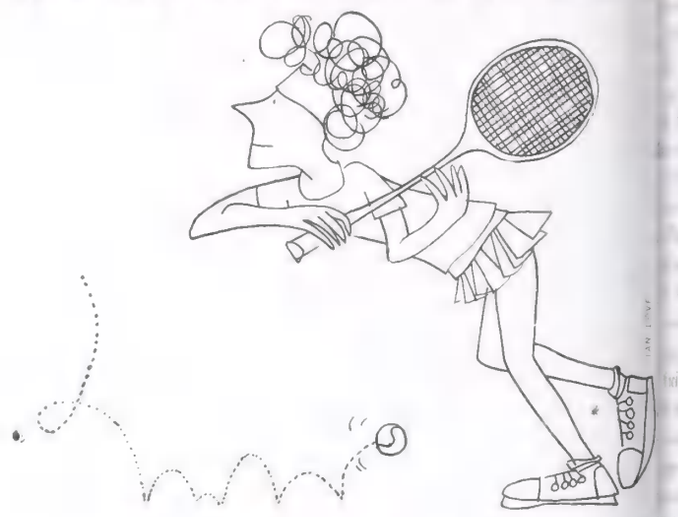
Douching with Demure keeps you feeling comfortable and confident, without disturbing vaginal balance.

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Cool answers
to the hot issues
of summer
Editor: Seton Lindsay

BEAUTY & THE BATH



Summer evokes at least two thoughts—heat and sun. Wheth you lead the active tennis life or the lazy basking life (or both you'll need some help from the potions of summer to stay at yo best: deodorants and antiperspirants for the heat and sunt products for the sun—and even some bright new ways to ke underarms and legs looking their smoothest all summer.

"Horses sweat, men perspire and ladies glow." Perhaps, but l any name it's still the same. In this day of our being overexpos by all media to the perils of perspiration, the importance of pe sonal fastidiousness has been pretty well ground into everyor But we're left with a problem. The choices of combatants a overwhelming: creams, lotions, sprays, scented and unscent forms. All sorts of facts and half-facts drift about on which on will produce what miracles. Even the simple difference between deodorant and an antiperspirant can be confusing. Mitchum La oratories, an authority for nearly 60 years, defines that differenc Deodorants decrease odor by reducing the bacteria that cause and by masking it with perfumes. They don't attempt to st perspiration or close pores, so they are more suited to those wl lead inactive lives or those who are not troubled by a noticeal flow of perspiration. Antiperspirants, on the other hand, inhil the flow of perspiration by closing the pores as an astringent do and by reducing the perspiration-producing ability of the swe glands. Often people question the advisability of closing the por Isn't perspiring a necessary body function? It is, but since t body has about two million sweat glands, a few thousand o of action will not throw off our cooling systems.

The obvious conclusion is that a combination of the two—an perspirant and deodorant—is ideal for most people. When sho ping for an underarm product, read the fine print to see what promises. But, unfortunately for the pocketbook, the only re test is trying it—and if it doesn't perform, no matter what says it will do, it's clearly not the one for you. If you need extra-strength substance, Mitchum's Anti-Perspirant tackles a pa ticularly heavy perspiration problem and, better yet, they're sure of it in either liquid or cream form that they'll give you refund if it doesn't work.

Underarms need more attention, of course. In the tend loving care area, Clairol has a new shaver, just for underarms Kindness Underarm Shaver—and to go with it, Kindness Con tioning Deodorant. Use the conditioner first. It prepares the ar for shaving, resulting in less nicks and scrapes for sensitive ski and deodorizes before you begin to shave. Another shaver, t rechargeable Lady Remington Cordless, has been redesigned in longer, slimmer shape to fit a woman's hand and needs. This h attachments for legs, underarms and manicuring or pedicurin

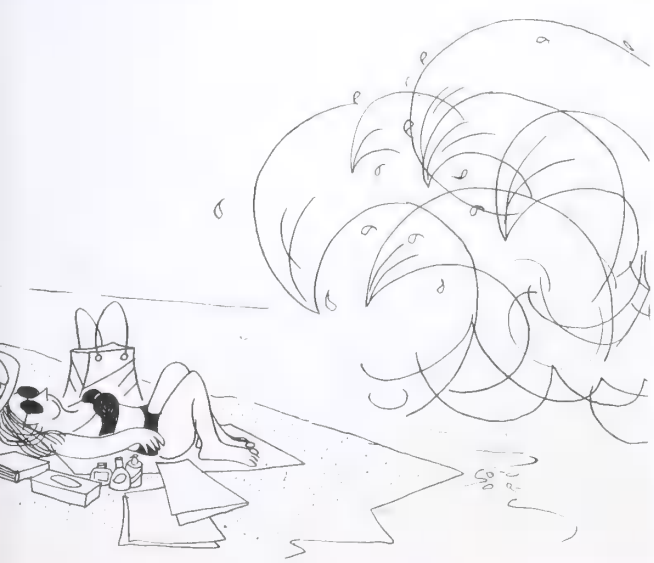
rdlessness makes sense, since so often in the bathroom likely to be out of reach of the plug over the sink if you're on the edge of the tub while attacking your legs.

those who prefer a cream hair remover, Helena Rubinas now put her well-established Nudit into an aerosol form. g application. It is a fragrant foam that can go directly n to legs. You simply smoothe it over and wipe it off.

underarms and legs neatly groomed, you're now o venture into the summer sun. To make those sleek legs ned even if you haven't yet had a crack at a sunny week- in de Soleil has a leg makeup. And its sunscreener helps ou from burning once you've started to get a real tan. Soleil Bronzer does the same for the face. Again, you a tan and get protection at the same time. The trick with these is to apply them carefully, blending well. Let them ew minutes and then buff with a tissue to get off any The color won't wash off in the ocean, but it will in a warm h soap. They both have the basic Bain de Soleil formula so they've got that familiar smell that psychologically sunshine, beach, salt water and a general feeling of well- hat comes with a healthy outdoor life.

with the mask and into the full summer sun. Every- his own ideas about how much or little exposure to the wants. The kind of lotion best for you depends on your pe and on how much—or little—tan you want. Also in- is whether you're on the water or in the mountains. Cop- has sorted all this out and divided tanning into seven es with nine different products . . . from Shade, which is protective, to Tanning Butter, which encourages a rich tan. Right in the middle of the spectrum of pale to deep ertone Lotion, the most popular one. It has the winning eristics of promoting a tan while moisturizing in a non- y . . . the all-American dream. And just in case you didn't r head, Solarcaine will help you ease a painful sunburn. mber that your face needs to be extra-clean when you're ing and lathering on all those creams. A sun tan is a thickening of the outer layer of skin—not very inviting, act. And if the skin isn't completely cleaned, before and nning, this thickening can trap trouble below. For thor- eaning away from home. Neutrogena's Disposables travel hich makes them good for summer beachcombing. These foam pads have a mild Neutrogena soap base and four ngredients that bloom with suds when you add water to se each pad only once.

some advice on your eyes. The optic experts at Bausch & ay that eyes use about 25 percent of your physical energy. nade sunglasses can cause eye strain, increasing that per- and making you tire more quickly. And some sunglasses lter out the sun's harmful ultraviolet and infrared rays can damage your eyes without your knowing it) at all. sure to choose your sunglasses carefully from a reputable Then relax and enjoy—it's summer, after all. ■



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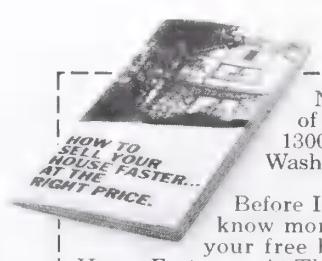
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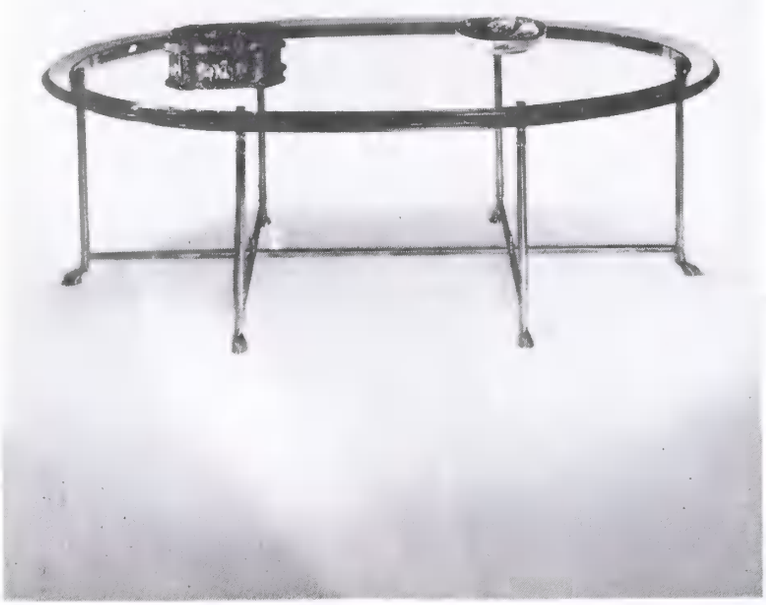
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PRODUCT INFORMATION

Following are Indian craftsmen or sources not otherwise identified:

Pages 40-41

Lower right photos, left to right: Julian Lovato, San Juan Pueblo, N. Mex.; Hopi weaver Otis Poleonema, Second Mesa, Ariz.; Hopi potter; Navajo weaver; silver worker at Hopi Silvercraft Cooperative Guild, Second Mesa.

Pages 42-43

Michael Kabotie painting and Hopi saddle blanket courtesy of Hopi Arts and Crafts-Silvercraft Guild. Fritz Scholder photographed at Janus Gallery, Santa Fe. Navajo blankets by Betha Poyer and Nellie Rose Begay, courtesy of Navajo Arts and Crafts Guild, Window Rock, Ariz.

Pages 44-45

Art work courtesy of Studio of Indian Arts, R.F.D. 1, Box 309, Santa Fe, N. Mex. Pottery from San Juan Co-op, San Juan Pueblo, N. Mex.

Page 46

Baskets at upper left from Hopi Arts and Crafts-Silvercraft Guild. Fetishes, silver cup and jewelry, Roger Tsabetsaye Enterprises, Zuni, N. Mex. Arrowhead server courtesy of Navajo Arts and Crafts Guild.

Page 47

Products from Seminole Arts and Crafts Center, 6073 Stirling Rd., Hollywood, Fla. 33024.

Pages 48-49

All items from Qualla Arts and Crafts Mutual, Cherokee, N.C.

Pages 52-53

Birch bark basket courtesy of Iroqrafts Shop; corn husk mask and porcupine quill work courtesy of Min's Indian Craft Shop, both, Six Nation Reserve, Ohsweken, Ontario, Canada. Stone carvings from American Indians Arts Center, 1051 Third Ave., New York, N.Y. 10021.

Pages 56-57

Bear pin and wood worm woman pin by Lincoln Wallace; all items, courtesy Indian Arts and Crafts Board, U.S. Department of Interior. Wood print behind baskets, Red Rock Tie Dying Inc., at ALTMAN'S, N.Y.C.

Pages 58-59

Masks by Don Lelooska Smith from Indian Arts and Crafts Board. Blanket, American Indian Arts Center. Other items, except Reys carving, Amron Gallery, 228 W. 4th St., N.Y.C.

Page 60

"Needlepoint" design fabric, EVERFAST FABRICS. "Davo" wallpaper, STOCKWELL EAST. "Geometric IV" wallpaper, W.H.S. LLOYD. "Broken Arrow" wallpaper and fabric, VICE VERSA. "Chief" loop pile rug of Acrilan modacrylic, CABIN CRAFTS. "Pyramid" fabric, F. SCHUMACHER & CO.

Page 61

From left: "Firewind" copper Mylar and "Seminole" vinyl wallcovering; "Shawnee" cotton ottoman fabric; "Pueblo" foil wallcovering; "Apache" vinyl wallcovering; top: "Hopi" sa[tin] cloth; bottom: "Shawnee" herring[bone] linen, all from "The Noble Sa[vage]" collection by Billy McCart[hy] KIRK-BRUMMEL ASSOCIATES.

Correlated rugs (not shown): PATTERSON FLYNN & JOHNSON INC.

Page 63

Living room: "Chevron" sofa fabric, tables and handmade cushion, a[ll] from DAVID BARRETT INTERIORS. Wa[ll] covering, GILFORD VINYL WALLCOVE[R]ING & LEATHER CO. INC. Carpeting, SAXONY CARPET CO. Painting, Jerry Okimoto.

Pages 72-77

Sleigh bed, and party chair from th[e] "Base One" collection, both LEE WOODARD SONS INC. Owosso thre[e] legged lounge chair, VAUNGARD[T] Deck lounger and ottoman, MEADOW[-] CRAFT. Bradley VII armchair wi[th] "Zinnia" finish, BROWN JORDAN. Y[el]low vinyl "Tuxedo" sofa created [by] John Caldwell, CALIF-ASIA CO. Ar[m] chair from the "Belmar" group, Alumaloy mesh furniture, MOLLA IN[D]. Chaise, WILLOW & REED INC.

Pages 78-83

Equipment:
Oak floors, NATIONAL OAK FLOORI[NG] MFRS. ASSOC. Western Red Ced[ar] walls, WESTERN WOOD PRODUCTS ASS[N.] Redwood, CALIFORNIA REDWOOD ASS[N.] "Sheetrock" plasterboard wall[s] U.S. GYPSUM. "Hermosa" ceramic til[e] INTERPACE CORP. Glass and mirror[s] LIBBEY-OWENS-FORD GLASS CO. Lam[i]nated plastics, THE FORMICA COR[P.] Plumbing fixtures, AMERICAN-STA[N]DARD. Plumbing accessories, SHERI[L] WAGNER, 125 E. 57th St., N.Y.[C.] Hardware, P. & F. CORBIN DIV., EM[H]ART CORP. Light fixtures, PRESCOLI[TE] DIV., U.S. INDUSTRIES INC. Paints an[d] stains, OLYMPIC STAIN.

Living room:
Carpet, V'SOSKE. "Wassily" loung[e] chairs designed by Marcel Breue[r] "Marcel" sofa and lounge chair d[e]signed by Kazuhide Takahama; "Barcelona" glass-top table designe[d] by Mies van der Rohe; coffee tab[le] by Robert Stanton, all KNOLL INTE[R]NATIONAL. Floor lamp, PAUL SIEG[E] INC., 1707 E. Olive Way, Seattl[e] Lounge chair, DEL-TEET FURNITUR[E] 127 Broadway East, Seattle. Plan[t]er, HARRY LUNSTED DESIGNS, 19[1] First St., Seattle. Painting over fir[e]place by William Ivey.

Den:
"Bastiano" lounge chair, KNOLL I[N]TERNATIONAL. Floor lamp, DEL-TE[E]T FURNITURE.

Master bedroom:
Chrome bed frame, THE PACE CO[L]LECTION, JIL ASSOCIATES INC. Wick[er] and chrome chair designed by Har[ry] Lowenstein, DEL-TEET FURNITURE.

Kitchen:
Dining chairs, KNEEDLER-FAUCHER[E] Table and hanging lamp designed [by] Lorraine Cohn. Refrigerator/freeze[r] FRIGIDAIRE DIV., GENERAL MOTO[RS] CORP. Cooktop and oven, THERMADO[R] DIV. OF NORRIS IND. Dishwasher an[d] disposer, WASTE KING UNIVERSAL.

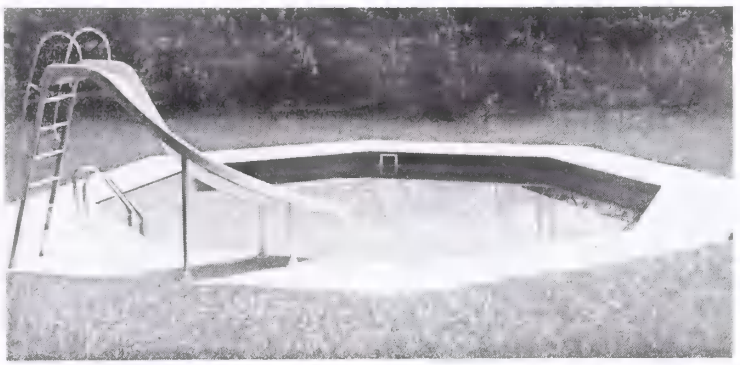
u want a swimming pool but
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barring unusual delays, can
stalled by a dealer in one
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0, in place. A 25-ft. version
ld go in for around $2,100.
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m, with water depths of 3½
feet, or a flat bottom at a
of 3 ft.-4 in. The pools go
e names Spartan Pond and
tan Lake. For more data,
the company at 200 Entin
Clifton, N.J. 07014.

n is a lake a lake?

bout two years, according to
Cascade's timetable. Or, put
er way, what does a lake
like before it's a lake? It
like a pastoral valley. How is
ake made? By damming a
meandering through the val-
asin. As the basin fills, Boise
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By John H. Ingersoll

IDEAS TO BUILD ON



putting in utility and sewer lines and constructing such things as a clubhouse, tennis courts, a golf course and a swimming pool and laying out homesites. It's going to be called The Valleys, appropriately enough. The location: about 150 miles northwest of Chicago, in Wisconsin. This is one of 32 such communities developed by Boise Cascade in the United States.

A better screwdriver

Do you get annoyed when the screwdriver blade slips out of the screw slot? I certainly do. A ratchet driver solves the problem, since you don't need to release your hand grip. There have been plenty of ratchet drivers in hardware stores for years. I was recently pleased, though, to find some new additions by tool companies. Typical is a ratchet driver by Vaco Products Co. In addition to a three-way ratchet (forward, locked, reverse), the tool features interchangeable screw bits, all of which are magnetic. Bits include a #1 and #2 Phillips head, plus a 3/16-inch and 9/32-inch straight blade. Unused bits store in the driver handle. The price is about $6. Ask for Model No. 70081. If you can't find one at your favorite hardware store, write the company at 510 N. Dearborn St., Chicago, Ill. 60610.

And then some . . .

■ Setting the records straight, Intercity Relocation Service is a private realty firm with Realtor members. However, it is not affiliated with the National Ass'n. of Real Estate Boards, as stated in "How to Make the (Almost) Trouble-Free Transfer," January, 1971, House Beautiful.

■ Water—tasty from the faucet, fine in the pool, but unwanted in the basement. Good, readable tips on keeping out water you don't want are in an admittedly proprietary but well-presented booklet, "Drain That Rain Water Away!" For a free copy, write The Flintkote Co., Pipe Products Group, Orangeburg, N.Y. ■



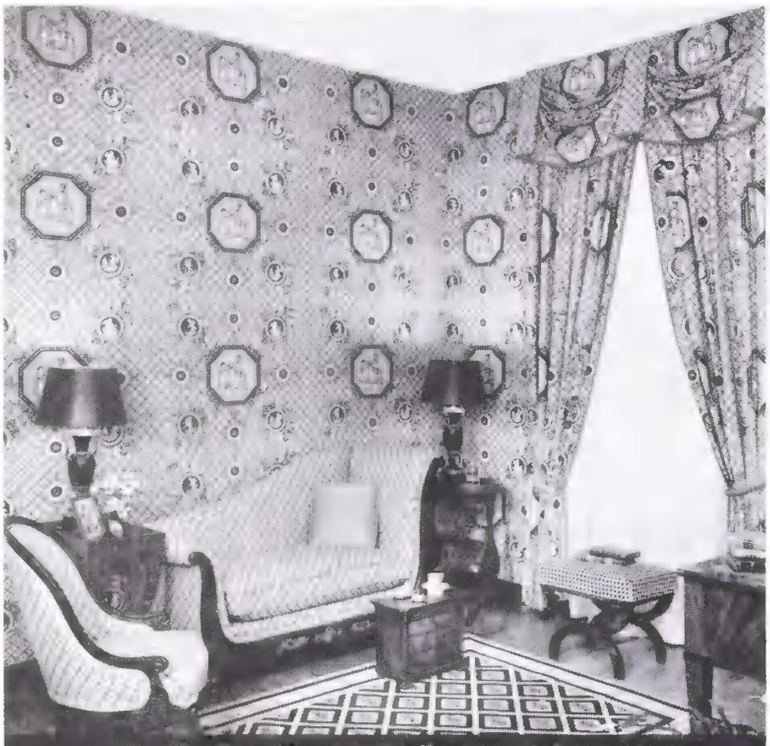
osewood and satin aluminum $25.00.
(B) OPTIC: Black satin finish $18.50.
(C) NORSEMAN SET: Walnut and stainless steel $25.00.
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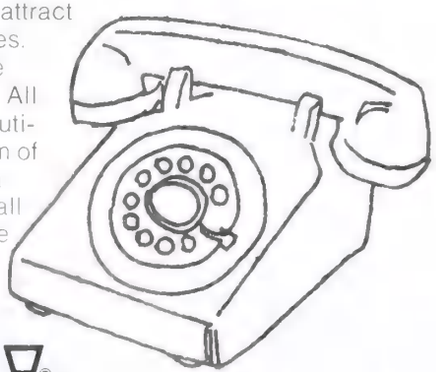
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HOW TO BEHAVE AT A NURSERY

By ELLEN HARNETT ☐ The thing to remember on your first trip to a nursery is that you want to be impeccably correct. Your reputation as a gardener is about to get its first public test, and you can't afford any mistakes.

Come to think of it, you may not be able to afford the nursery either—especially when you find out what you've spent—but that's another problem.

Don't bring along anything you don't absolutely need. Your husband, for instance. You certainly don't need him. He may be charming and lovable in any other setting, but 10 minutes with him in a nursery and you'll want to bean him with a 10-inch pot.

Husbands fall into two categories here, and I don't know which one is worse. Type A comes in with the air of a man who has just entered Jesse James' hideout by mistake and then follows you around looking at the plants as though he suspects that, at any minute, one of them is going to snake out a branch and remove his wallet; occasionally he reads out prices in an awed, respectful, poise-shattering voice.

Type B is a whole different thing. No wary vigilance here. No reading of labels. No hollow-voiced comments on price. In fact, no sense. This one marches in with a direct and eager tread, breathes in the rich aroma of ammonium sulfate and manure and suddenly goes berserk, buying several hothouse azaleas, a mammoth planter of mop-faced chrysanthemums and that cross-eyed statue of Diana marked down to $75.

As for bringing your children, use your own judgment. Most nurseries are resigned to the fact that the hand that rocks the cradle also plants the plants. They are more or less prepared. However, if you have one of those fast-moving little felons who can whip around removing all the blossoms from the camellias, I'm not going to be responsible for what the nurseryman says.

Wave away initial offers of help. You might look as though you *need* help, but don't be afraid to reply that you'll "just browse a bit first." This is an impeccable nursery-shopping ploy. Not only does it position you with the In-type connoisseurs (who always window-shop before buying so much as one bulb), but it also gives you a chance to stop and pull up your socks.

I mean, here you are with your landscaping on your mind, half a dozen plants on your list, and no idea whether you ask for them by the bushel or the pound. Japanese holly hedge plants, for example. Is it acceptable gardenese to ask for "a hedgeful of ilex crenata microphylla, please? Or, "Ten gallons of Japanese holly, sir. The ones with the pin size leaves." Closer maybe, but not quite it. "I'll just browse around a bit," is best. Then scoot out into that jungle and see what you can learn.

One thing you learn right away is that there are an awful lot of unemployed plants. Rows and rows of them, all looking discon certingly alike. Timid people tend to hesitate here, wondering if it's safe to proceed without a pocket ful of breadcrumbs so they'll have a trail to guide them back.

But few women with their wits about them get lost in a nursery for long. Signs like *Raphiolepis —Sun or Shade—$1.98* abound along the way, and a clever girl can stay clearly oriented by memorizing them as she goes.

Put on your glasses and see what the plants have to say. Label watching, like bird-watching, is a truly educational sport, and you can learn all sorts of things you never would have known from your garden books. (*Aha! So that's what Valeriana rubra is. Those same terrible red things Mom used to rout like weeds.*)

Poke around. Get ideas. You may see something you wouldn't have thought of if you hadn't met it face to face. Track down the plants you came to buy and see if you like them in real life. And learn how to ask for things.

Study the different containers in which nursery plants are sold. This may seem a fruitless occupation at first glance, as nobody plans to keep a plant in its original wrapping for long. Nevertheless, containers are your clues to the dialect spoken here, and once you can refer to them properly you can ask for plants like a pro. Here's a brief rundown:

Cans are designated by their size. So many of whatever plant you want "in gallon cans" is the way you toss it off. (As for being able to tell a one-gallon can from a five, your eye soon sorts them out the way it does pints and quarts of milk.) Pots are called by their vital statistics, too, but here you describe by diameter—"two-inch pots" . . . "four-inch pots."

Flats are the shallow wooden boxes that hold masses of tiny plants (five to six dozen as a rule). Ask for small seedlings by the flat or half-flat if you want

many. Otherwise, by the or half-dozen—or one at a f you have the nerve. Cell- a good word to know, and see seedlings riding in looks like a plastic egg order them by that term. Cellpak contains six plants, le flat of them four dozen.) will discover some plants ed in burlap to their necks. hem "balled and burlapped rs" (or whatever they are) you want to sound really ent, shorten the adjective B. Leafless trees or shrubs in bins of sawdust with no packaging at all are re- to as "bareroot" plants.

not to frighten the nursery- with sudden, inexplicable Nurserymen are nervous , what with having to ex- all day about annuals not perennials, while lifting boys out of lily ponds and to keep the ferns from com- drying out.

when you see some plant inaccessible, don't try to into it yourself. Go up to a yman quietly and calmly, ell him you want to be . This will reassure him ou are not in there casing int for the biggest petunia heist of the year, and it will also give him a chance to stop carrying around 50-pound plants.

With the confidence of the nurseryman. It's an important step in any gardener's life. Once he knows you are really interested in plants and not buying those geraniums to make into soup, he can help you in many ways.

He won't help you turn the compost pile, of course. Or pull out the weeds by the walk. But he can save you from costly bloopers, dissuading you from certain roses, for instance, if they tend to molder where you live. He can guide you to the most sure-fire fit-in-the-slot plants—and he can often put you onto improved varieties that haven't yet made the books and tell you what to plant for when. After all, a lot of us garden only for that party we give each year, and since he knows the climate, plus its reaction on seasonal plants, he can help synchronize your planting so the blooms pop out with the hors d'oeuvres.

Most nurseries *will* plant large trees and shrubs for you, if you give them the right address and remember to warn your dog. And a friendly nurseryman can also: Help you work out planting plans. Rent or lend you tools. Put in lawns. Rent you plants for parties. Clip and groom your poodle plants, also prune your bonsai. Store tender tubbed plants through winter. Open charge accounts. Send you bills.

Don't be afraid to ask questions: Which end of the bulb goes downward? How do you separate plants in a flat? Does a B & B wear its burlap into the ground? A good nurseryman guarantees his plants, remember, so he's more than willing to avert whatever disasters he can.

As for how many plants you need for a specific planting job, that's a computation you can safely leave to him. He knows to a leaf-cluster how far each plant will spread.

Look at the plants you are offered with a sharp and knowing eye. You may not *be* sharp and knowing, but get your eye looking that way. Remember to use phrases like "root-pruned," "cambium layer" and "I see it's got good color for its type." This won't impress the nurseryman, but it will give serious pause to anyone standing nearby.

As for actually being able to tell a normal, healthy plant, it isn't all that hard. If it looks healthy, it probably is and you don't have to pinch it and prod it and take its blood pressure to tell. However, no good nursery shopper will accept anything with bugs or other creatures leaping from leaf to leaf; anything that looks chewed, dried out, rusty, molting, wilted, mildewed or otherwise battered or lame; anything in a rusty or bottomless container; a tree with sap bleeding out of its skin, suckers growing out from the bottom or a root coiling above the surface of the can; bulbs with missing skins or holes chewed out of their sides.

Cope with final details with panache and expertise. This is not too difficult as the nurseryman is doing all the work. Once you have chosen your plants, all you have to do is stand there and look aware as he (1) attacks your bareroot material with his shears (Do not flinch, cry out, or otherwise protest—time-of-sale pruning means a better future for your plant); (2) cuts the sides of cans (This makes plant removal easier, so nod wisely here); (3) Loads the loot in your car. Don't panic if it looks like the forest primeval waiting for a chauffeur. All you have to do is hop behind the wheel and drive the jungle home. ■



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Make it a vacation in Indian crafts country
By Marion Gough

TRAVEL

We suggest that you go to visit the truly beautiful people of our country—the American Indians whose art and artistry we present on pages 37 through 59. Their most distinguished work happens to be made, East to West, in such diverse, magnificent areas of the U.S.A. that you can see some of America's most wondrous scenery while getting to know Indian crafts and craftsmen on home ground. The map on page 62 indicates major crafts areas, but we brief you here on those locales where the crafts shown in this issue originated.

The Southwest. We turn first to Arizona, land of deserts, mesas, canyons, an awesome world, home to Navajo and Hopi, among many other Indian groups. Navajos—shepherds, rug weavers, workers in massive silver and turquoise jewelry—center chiefly on a vast 24,000-square-mile reservation that spills over into New Mexico and Utah. Hopis, surrounded by the Navajo Reservation, live in a 2,500-acre reservation of their own in pueblo villages on three high mesas overlooking the Painted Desert and Little Colorado Valley, backdropped by the San Francisco Peaks. Oraibi village on Third Mesa, first settled in 1150 A.D., vies with Acoma, N. Mex., as the oldest continuously occupied town in the country. Hopis, the rain-worshippers, are gifted weavers of basketry and ceremonial garments, specialist silversmiths in overlay technique, makers of kachina dolls—carved figures recalling the masked kachina dancers who represent spirits in Hopi ceremonials. Among Indians, dancing is usually involved with religious rituals, hence may not always be seen by non-Indian visitors.

Arizona Indian events this summer: rodeo and ceremonials at Peridot Fairgrounds, mid-June; Flagstaff Pow-Wow, dances and rodeo, July 4, and a concurrent exhibit of Hopi crafts at the Northern Arizona Museum: Navajo crafts exhibit in the same museum, July and August; Hopi Home Dances in several villages, July 11-31; Hopi Snake Dances at Mishongnovi and Walpi, late August; Navajo Tribal Fair, dances, rodeo, crafts exhibits, competitions, sales, late September.

In Arizona, Route 66 is high road to Navajo lands and the three Mesas of Hopi coun... Flagstaff, Winslow and Holbr... the turnoffs to auxiliary ro... that take you to the reservati... Everywhere in Indian coun... conditions of minor roads m... be so-so, therefore it's wise to ... quire beforehand what shape t... are in. Escorted tours are av... able from key cities. Import... note: In visiting Indian rese... tions, consider yourself a gues... privately held territory.

Among the plethora of sc... and historic monuments in ... zona: Window Rock (which... Navajo Tribal Headquarte... Canyon de Quelly and prehis... ic cliff dwellings, Monument V... ley, Wupatki, Sunset Crater, ... rified Forest and the grand-da... of all wonders, the Grand Can... For many more suggestions: ... zona Development Board, ... West Jefferson St., Phoenix.

In New Mexico, head for ... lup or Albuquerque especially ... visit the reservation of the Zu... fetish-makers for the Indian wo... adept at stonecutting, turquo... mosaic silverwork and a dist... tively decorated pottery, fast ... coming scarce. Nearby, in the ... cient "Sky City" of Acoma, ... the unique, thin pottery of ... tists like Lucy Lewis. Betw... Taos, a pueblo in itself, and S... ta Fe, there is an area of pue... to be visited—Picurís, S... Clara, San Juan, San Ildefo... Santo Domingo, among many ... ers—pottery the chief craft, e... pueblo's design a law to it... Summertime is rich in even... Corn Dances, Buffalo Dan... War Dances, etc.—so best ... quire on the scene. The ant... fiesta at Santo Domingo, Aug... is a major gathering of the pu... los. At Albuquerque, inter-tr... dances are performed year-ro... at the University of New Me... for Indian scholarship funds, ... an arts and crafts fair will ... held Aug. 2-3. Gallup puts o... Inter-tribal Ceremonial—dan... rodeos, crafts exhibits, repres... ing tribes of U.S., Canada ... Mexico—Aug. 13-16.

Not to be missed in Santa ... the Institute of American In... Arts, where young Indians st... their traditional lore and trai... express themselves contempo... eously in art and the crafts. M... information about New Mex... Tourist Div., New Mexico D... of Development, Santa Fe.

da. In a state noted for its up resorts and sun-tan es, where anything can hap- om a rocket-launch at Cape dy to a horse race at h, you need not go far to find Indians. Midway en Fort Lauderdale and , the matriarchal Seminoles heir intricate patchwork in the palmetto-thatched e Indian Village at Holly- Their Miccosukee brethren ong the Tamiami Trail and e happily now conserved lades, the semitropical jun- t the state's southernmost ome to alligators and rare fowl and visitable by na- overs and Indianphiles.

rida has three Indian reser- s—Big Cypress, off the Florida Highway; Holly- and Brighton, near Lake hobee. The Seminoles' Corn Dance occurs annu- r four days at the full moon e June or early July, but ole events are continual in wood. More information Florida Indians: Seminole Agency, Hollywood, Fla.; Florida in general: write rida Department of Com- Tallahassee.

e Great Smokies. Eastern kees, whose crafts forte is try and stone-carving, live in their own reservation, in the heart of North Carolina's forested mountains. Their chief headquarters, Qualla Boundary, reached by U.S. 441, is gateway to Great Smoky Mountains Park, mecca for all lovers of the wilds, hikers, campers, swimmers, fishermen, fresh air addicts. Main town is Cherokee. The industrious Cherokees have built motels and attractions for tourists, set up their own cooperative for the sale of crafts, preserving the natural background and the integrity of their traditional artistry.

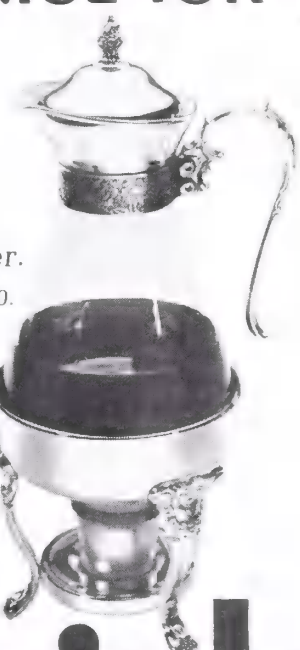
To see during the summer: the Museum of the Cherokee Indian; the Oconaluftee Indian Village, depicting Cherokee life in 1750; Frontierland, a reconstruction of a frontier community; and, most importantly, "Unto These Hills," the famous dramatization of the Cherokees' peculiarly tragic history, their "Trail of Tears," forced exodus to Oklahoma. It's presented nightly except Mondays in the Mountainside outdoor theater, May 16 to Labor Day, many of the performers and dancers the same craftsmen you'll meet during the day. Their own annual Fall Festival includes dances, crafts exhibits, Cherokee games, Oct. 8-11, Cherokee. Other National Forests in the area: Joyce Kilmer, Nantahala, Pisgah. More travel suggestions: North Carolina Travel and Promotion Div., Raleigh.

Northeast. In New York State and lower Canada, the Six Nations of the Iroquois Confederacy are scattered. But craftsmen—weavers of basketry, beaders of buckskin, embroiderers of the porcupine quill—carry on in reservations of Tuscarora, near Buffalo and Niagara Falls, and Onondaga, in the state's famous Finger Lakes area, where the vineyards of Lake Keuka (between Penn Yann and Hammondsport) are an added attraction in forested, lake-filled camping country. Routes 81 and 90 are highways to the vicinity.

Over the border in Canada, on Cornwall Island in the middle of the St. Lawrence Seaway area, there's a Mohawk Reservation available via the Seaway Bridge. Near Brantford, Ontario, the Six Nation people perpetuate their inherited skills. On the Canadian side, Route 2 provides a scenic drive from Cornwall to Montreal. On the U.S. side, westward, across the Skyway Bridge to Ogdensburg, Route 37 brings you close enough to Alexandria Bay, jumping-off place for the wooded Thousand Islands in the St. Lawrence. More about Indian areas and associated attractions from New York State Travel Bureau, Dept. of Commerce, Albany, and from the Canadian Government Travel Bureau, Ottawa.

Plains Indians. To cover the lands where the buffalo roamed and the beaded, feather-capped Indians of the Great Plains originated their crafts would take you through every central state in the union, from the Dakotas and Minnesota (where there are reservations) right down to Oklahoma—an excellent place to concentrate because the state is a true melting pot of Indian tribes. More than 60 of them, of all cultures, eventually migrated here. Plains Indians are well represented. We suggest heading for Anadarko, where the Southern Plains Museum houses a splendid collection of typical Plains artifacts. Also here is Indian City, a traditional Plains village, the National Hall of Fame for Famous American Indians (open day and night all year) and the Philomathic Museum of pioneer and Indian artifacts. In Lawton, see the Museum of the Great Plains, and since this is Cowboy Country, visit Pawnee Bill's home in Pawnee. Oklahoma was the end of the Cherokees' Trail of Tears, so is home to many Cherokees. See their village at Tsa-La-Gi and performances of [Continued]

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TRAVEL

Continued

"Tsa-La-Gi," another dramatization of their history. At Okmulgee, the old Creek capital, the tribal council meeting with ceremonial events is open to the public the last Saturday in July.

Indian events, too numerous and frequent to list here, include Choctaw singing at Keota, all year round; Osage ceremonial dances at Grayhorse, June 4-17, and at Pawhuska, June 11-14; Kiowa Gourd Pow-Wow at Carnegie, and Pawnee Pow-Wow at Pawnee, July 3-5. For more information: Oklahoma Industrial Development and Park Dept., Oklahoma City.

Beyond the Rockies. Indians of California, Nevada, Utah and Idaho, those skilled basketmakers, are scattered. We'd direct you certainly to the Paiutes' Walker River Reservation in Nevada (between Las Vegas and Reno), where the Paiutes, Shoshones and Washoes bring their crafts to be sold cooperatively. In Idaho, see the Fort Hall Reservation and a settlement of Western Shoshones (see map). In California there are settlements in Escondido, near San Diego, and Calistoga, north of San Francisco. The Hoopa Valley Indians near the Oregon border are reticent about visitors. In any case, you're in beautiful country all the way, with much to be experienced of Indian customs. In California, as in most of the Southwest, the mission-influenced Indians combine their own festivals with Catholicity, as in the Corpus Christi Fiesta on June 13. Apaches, Navajos and Papagos dance in full costume at San Luis Rey, June 18-21; Mohaves celebrate the Festival of the Bells at Mission San Diego de Alcala, July 18. For more information: State of California Office of Tourism, Sacramento; Nevada Dep't. of Economic Development, Carson City.

Alaska In summer, whether you approach the 49th state by ship or air, the place seems ice-bound by glaciers, but step on land and you're in the mildest of climates, where roses bloom like cabbages and dahlias are as big as pie plates. Places to see the Eskimo craftsmen at work and recognize the boom in crafts interest hereabouts (and the pioneering new state's energy): Juneau, home of the Alaska State Museum and headquarters for the Alaska Native Arts and Crafts Cooperative Association, clearinghouse for authentic "Made in Alaska" carvings, paintings, woodcuts, silverwork, etc.; Port Chilkoot and Haines; Anchorage and the Gilded Cage workshop; Nome and King Island Village: the Sitka Observatory; Alaskaland at Fairbanks.

Best bet is to make Anchorage headquarters and journey to the craftsmen from there. Eskimo fun and games go on all year, but from May on at Wrangell there is native dancing in the Shakes Island Tribal House; in Nome, Midnight Sun Festival, June 19-21; at Gambell during July, the Euviat celebration with native dances, blanket-tossing, boat races; and July 4 is a big Eskimo celebration everywhere. Chilkat Indians in Alaska's panhandle put on dances all summer at Haines-Port Chilkoot. More travel details: Alaska Travel Division, Juneau.

Pacific Northwest. The State of Washington is converging point for artists and craftsmen descendants of the potlatch people of the entire northwest coast, and because of the curiously fascinating design of these totem-oriented, carving people, art- and history-conscious Indians of many origins have come here to study and translate their Indian heritage in contemporary terms. Make Seattle headquarters, with the coastal beauty of Puget Sound and its islands, the cascading, salmon-jumping woodland rivers and easy excursions across the border to Vancouver and Vancouver Island added inducements to your discovery of crafts. See these particularly at the Yakima Reservation in the southeast, the Lummi group on the Canadian border, and visit the town of Ariel, where Don "Lelooska" Smith does his sculpture. A few of many summer events: Lummi Stomish Water Carnival, Marietta, Lummi Reservation, June 22 or 23; Indian encampment and dancing at White Swan, Yakima; Spokane Indian Pow-Wow, Willpinit, Spokane Reservation, Labor Day weekend. More information: Washington Tourist Promotion Division, Spokane.

There is a tremendous amount of literature available, compiled by the Bureau of Indian Affairs, Department of the Interior. For a listing, write the Superintendent of Documents, United States Government Printing Office, Washington, D.C. 20402.

Source list

For a list of shops and sources of major American Indian Crafts in the U.S.A., send 50 cents to: Room 955S, House Beautiful, 717 Fifth Ave., New York, N.Y. 10022.

ETHAN ALLEN GALLERIES

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Mountain View . . . . Carriage Hou
Sacramento . . . . . Kincaid Ho Furnishi
San Bernardino . . . . . Red Co Maple Sh
Santa Rosa . . . . . Yeager's Carri Ho
Whittier . . . . . Hinsha

COLORADO
Boulder . . . . Homestead House
Denver . . . . . Homestead House
Denver (Lakewood) . . . . Homest House
Ft. Collins . . . . . Bowling Furn.
Littleton . . . . Homestead House

KANSAS
Hutchinson . . . . . Adams-Pan Furniture,
Kansas City . Falconer Furniture
Prairie Village . . . . . Pilgrim Hou
Topeka . . . . Moore's Furniture,

MINNESOTA
Minneapolis . . . . . Concord Hou
Moorhead . . . . . Simon's Hou Furnishi
St. Paul . . Swenson's Carriage Hou

MISSOURI
Columbia . . . . . Mulk Carriage Ho
Jefferson City . . Mulkey & Mars
Kansas City . . . . Pilgrim House
Moberly . . . . . Mulkey's Ho Furnishi
St. Louis . . . . . Carafiol's Colo Ma
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MONTANA
Great Falls . . . . . Carriage Ho

NEBRASKA
Grand Island . . . . Swan's Furnitu
Lincoln . . . . . Davidson's Ameri Showc
Omaha . . . . . Carriage Ho
Omaha . . . . . Davidson's Furnitu Showc

OREGON
Portland . . . . . Georgetown Ma

UTAH
Salt Lake City . . . . . Carriage Ho

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Richland . . . . . Bon Mar
Seattle . . . . . Bon Mar
Spokane . . . . . Bon Mar
Spokane . . . . . Tradition House
Tacoma . . . . . Bon Mar
Tacoma . . . . . Lincoln Furnitu
Tukwila . . . . . Bon Mar
Yakima . . . . . Bon Mar

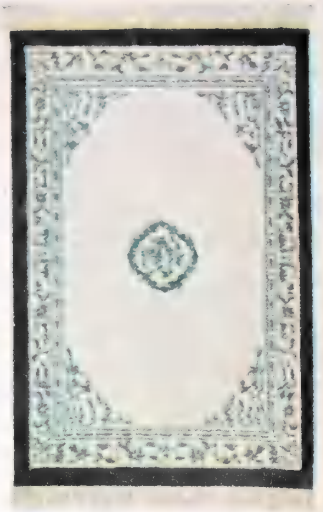
For a Gallery near you if not listed above, write Ethan Allen, Dept. HB-67 Box 288, Murray Hill Stati New York, New York


et Top Secretary


Contemporary Still Life Serigraph


Old Tavern Dry Sink Color TV


17th Century Style
Bow Back Windsor Chair


Peking Ming Oriental Design Rug


Hand Painted Tole Tithing Tray

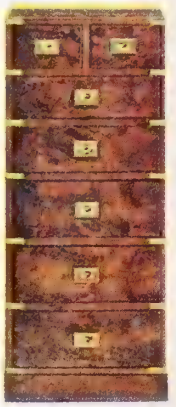

19th Century Style Boston Grandmother Clock Inspired by Ephraim Willard

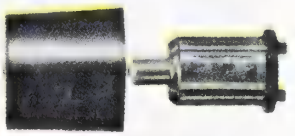

yle Copper and Brass
tle


Hand Decorated Ladder Back Chair


18th Century Style Breakfront With Crown Glass China


Clipper Ship "Independence" Painting

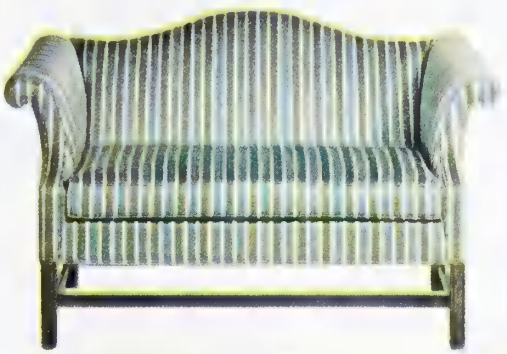

19th Century Style
British Campaign Chest


Imported Pewter Tea Caddy Lamp


yle Bonnet Top Highboy


Lusterware Dinner Plate


Serpentine Bow Front Chest


18th Century Style Chippendale Loveseat


18th Century Style Queen Anne Wing Chair


Classic Manor
Bonnet Top Curio Cabinet

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vith this? Or that? Does this go here?
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ome planners instead of just furniture
n. So we can show you what goes with
nd what doesn't go with what.
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f how to put the pieces together by see-

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And while you're there pick up the Ethan Allen Treasury. A 358-page book chock full of all kinds of decorating ideas. It's a $5.00 value that's yours free for the asking.

For the Ethan Allen Gallery nearest you, see the listing on the opposite page.

Ethan Allen Galleries

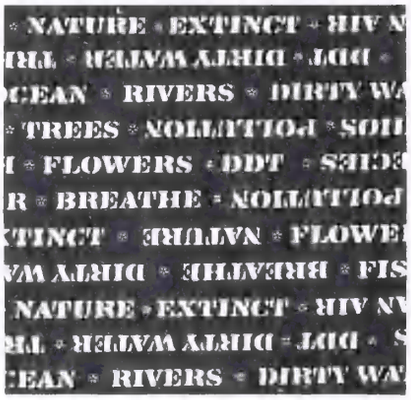
etc...etc...HB...etc.

Editor: MARION GOUGH □ To and fro: The Sioux Tribes—yes, the Sioux—are establishing their own travel agency to lure Europeans to the American West—shrewdly enough, because nothing starlights the European's eye with visions of romance and adventure like the mention of the Red Indian. The Sioux hope to be in business soon, expect to say "Hough" to their first visitors by 1972. They (and other Indians) have a lot to show, as you can see throughout this issue . . . emigration from the U.S. to Canada increased more than 100 percent in the past 10 years, but before you leap to the conclusion that it's all an escape-the-draft movement, consider the fact that women outnumbered men in the 20-29 age group. New Yorkers and Californians led the parade . . . you may think of "Amahl" when someone says Gian Carlo Menotti, but in Italy he's also known as the Founder of the Spoleto Festival. It goes into its 14th season late in June and includes theatre and dance as well as concert and opera. Get there any way you can, but Pan Am is the "official carrier."

● ● ● **Good news from the vineyards of France, where first tastings of the 1970 vintage are confirming that the quality was very high, perhaps to be one of the great years. Since the quantity of wine produced, already known, was also unusually high, 1970 may be the vintage to keep skyrocketing wine prices from going out of sight, at least temporarily . . . if you can't face paying for wine at any price, try making your own. It isn't as hard as it sounds. A fast-growing new diversion, amateur winemaking is abetted by do-it-yourself kits that supply all the equipment with instructions and recipes included. And in the bookstores you'll find more than one book devoted solely to the subject—you can even make such exotica as dandelion or elderberry wine, for which your grandmother probably had a dandy receipt. Some states require a license for this private oenology, but this can be had for the asking (and a small fee).**

RECALL THE DODO

Notes off the ecological cuff: A new book, "The Case for Extinction," bills itself as "An answer to conservationists," but let the reader beware. Sample chapters: "Tomb Bats, Moon Rats, and other Weirdos." "The Three-Toed Sloth and His No-Account Cronies." . . . Not in the same league but in for a bite from man's best friend is a new outfit called "Children Before Dogs," which has had a meeting, cross my heart, on "Dog Pollution" in New York City . . . Besides covering dog pollution, discussions included such topics as "Diseases from Dog to Man" and "Dog Law Enforcement" . . . Updated report on "Phosphates and Detergents in Water Pollution" is available for 10 cents from: Mailing Room, Bldg. 7, Research Park, Cornell University, Ithaca, N.Y. 14850. New York state residents get it free . . . Not about to let a good thing go by, the Designers Workshop in Scottsdale, Ariz., has put our ecological heritage on the table with the napkins below.



Companion place mats, shower curtains, pillows and tasseled runners are coming up, all in smart, earthy colors. ● ● ● In the calm after the tuna and swordfish mercury storm, reassuring words from Dr. Frederick J. Stare, professor of nutrition at Harvard: "All foods normally marketed in this country are safe to eat, assuming they are properly prepared, clean and wholesome, and that includes fish, all kinds of fish . . . fish is safe to eat, all fish . . . 600,000 Americans die annually from heart disease but there has never been a symptom of injury, let alone a mercury-related death, in this country from eating fish . . . your chances of becoming ill from mercury or other contaminants in fish or other foods are infinitesimal as compared to the hazards of too many calories and too much saturated fat and cholesterol."

LONDON LINE

Two clear trends, reported to us by Anne de Courcy from London, reflected here already, but sure to grow: First, the specialist shop or service doing its only thing, but doing it well. She examples "Through The Looking Glass," a tiny King's Road shop selling only mirrors, and "Window Flowers," which specializes in planting and maintaining window boxes and roof gardens. Second, the vogue on TV for serious historical documentaries or serialized classic novels. It began with "The Forsyte Saga" and "The First Churchills" (hits here), but is now into "The Six Wives of Henry VIII" and "Elizabeth R" as well as the melancholy pleasures of Thomas Hardy's "Jude The Obscure." They'll be here soon, no doubt . . . Transplants to London making a stir: S. J. Perelman, billed as "New York's wittiest refugee" off to follow the tracks of Phineas Fogg on the 80-day race around the world. And former Manhattanite George Besch has opened Scintillant, a shop in the Brompton Road, with his own designs in acrylic—dining and coffee tables, chairs, loungers.

AFFLUENT CONSUMER

When businessmen meet to plan future approaches to you, the affluent consumer, this is what they hear: You'll have more leisure time (the four-day work week is not as far off as you think) and more money to spend on it. That is, if inflation can be checked. They're counting on the American system to produce more in less time (an increase in productivity). More women than ever will be working, which is no news to many of you, we're sure. If you thought teen-agers were turning their backs on work, think again. By the end of the sixties, a larger percentage of 19-year-olds had work experience than at the beginning. Minor note: Of the time spent on the so-called spectator activities, half was focused on the TV screen. Summary of emerging America from George Brown, Director of the Bureau of the Census: More prosperous, better educated, residing in the suburbs with more discretionary purchasing power but more discriminating in these purchases. All this picked up at a meeting sponsored by The Conference Board. . . . Clearly on the business mind at this meeting—and everywhere—is the prospect of a consumer revolt based on the poor quality of products and, what's worse, poor service. Several companies already have direct, no-charge phone lines to handle product complaints. Now the National Association of Manufacturers has come along with a folder, "The Concern for Quality," with sensible advice on how to present a complaint to get proper response and what to do if you don't get it. Write to the NAM: 277 Park Ave., New York, N.Y. 10017. . . . A new approach to money-saving is "Credit Cardsmanship" in a new book of the same name by Martin J. Meyer. Among other ploys, he suggests the "Uncredit Card" to help cash buyers bargain for discounts. Let the sellers all beware.



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"THREE DRUMMERS," CEDAR SCULPTURE BY DOUGLAS [illegible], CHOCTAW. PHOTOGRAPH, RON POLASCEK

Astoundingly complex and misunderstood, the oldest American culture belongs to the Indian. Out of it has come a mystic, distinctive design which is our only indigenous heritage—honest, dignified beauty scarcely known to other Americans, who tend to mistake souvenir trivia for true Indian. In these 26 pages we salute this design contribution as it is currently preserved—and renewed—in works of Indian artists and craftsmen.

THE CRAFTS OF THE INDIAN

House Beautiful
JUNE • 1971

OUR 75TH YEAR

A NEW VITALITY REKINDLES

An Indian assesses current influences that are affecting the traditional arts of his people

By LLOYD KIVA NEW □ Alien contacts over a span of nearly five centuries have wrought incommutable changes in the lifestyle of the American Indian, but despite this a considerable amount of his current art and craft work carries within its forms the threads of traditions that long precede the arrival of the white man. At the same time, much work of a totally new nature is being produced now as a result of 20th-century influences.

The photographs in this issue illustrate the complete spectrum: from the pottery of Picurís, made today with similar materials and methods, similar form and design used here a thousand years ago, to paintings by young Indian artists who use materials produced by non-Indian technology and whose *raison d'être* stems from comparatively recent and basically non-Indian institutions. This complex cultural mix must be recognized to understand the progress of Indian arts and crafts today.

The American Indian population declined from an estimated 850,000 when Columbus arrived to a low of approximately 243,000 in the latter part of the 19th century. It now stands at an estimated 790,000. Clearly, the Indian is no longer the "vanishing American."

Historically, Native Americans were, and to some degree still are, divided by language, custom, tradition and geography. They live north, south, east and west, and the variety of environments they encounter accounts in part for regional differences in form, style, motif, and concept of their arts and crafts. In our age of instant communication these differences may well become less and less discernible, but in many cases, even today, there are stylistic peculiarities that differentiate one piece of work from another according to locality.

For example, the moccasin made by the Plains Indians, such as the Sioux or Crow, has a hard, flat sole, originally made of readily available buffalo hide and now made of cowhide, joined to a low-cut buckskin upper that generally is decorated with brightly dyed porcupine quills or beads applied in geometrical designs. The Woodlands tribes, such as the Chippewas, make a soft moccasin of deerskin decorated with beading in curvilinear leaf and floral motifs and often incorporating fabric insets, a design idea derived from early contacts with the French, who made brocaded and embroidered fabrics available to the Indians.

While the influx of new technology, tools and materials from alien sources greatly affected all Native American cultures, it is significant that not all groups reacted to the changes in the same way, so these influences did not always produce the same results. The Cherokees, for instance, abandoned most of their own paraphernalia during the 1700s and adopted the utensils, weapons, tools and costume styles of the early Colonists. As a result, the Cherokees of today do not have a unique tribal costume, and the most intense efforts to trace original tribal art forms turn up relatively meager evidence of early work. Contemporary Cherokee artist-craftsmen are now evolving their own forms reflective of cultural conditions as they now exist.

Amanda Crowe, John Wilnoty and Going Back Chiltoskey, three noted sculptors in Cherokee, N.C., all draw heavily upon the fauna of the Great Smoky Mountains region for subject matter.

A remarkably successful revival of Cherokee basketmaking was begun in the 1940s when the Indian Arts and Crafts Board and the Bureau of Indian Affairs combined efforts to assist native craftsmen of the area to form the Qualla Arts and Crafts Mutual, Inc., as a cooperative sales outlet for their work. Cherokee craftsmen were encouraged to return to native craft forms and did so with great success. Fine basketry is only one result of this venture, which also includes wood carvings, weaving and beadwork. Among a number of outstanding basketmakers are Lottie Stamper and Eva Wolfe, who have brought the doubleweave form of river-cane basketry to new heights of technical and esthetic achievement; Julia Taylor, who specializes in white oak rib construction, one of the most exceptional techniques of plaited baskets; and Lucy George, who is renowned for the perfection of honeysuckle basketweaving. All are members of the Eastern Band of Cherokee.

In contrast to the Cherokees, the Pueblo groups in the Southwest resisted any alien influence that stood as either an immediate or a potential threat to their lifestyle. Continuous contact with the Spanish from early in the 17th century led to an acceptance of Catholicism among the Pueblos. But the new religion was not allowed to infringe upon or to replace their own religious beliefs and practices, which remain basically unchanged to this day, as does the social structure of Pueblo life. It is in the Pueblo area, where an ancient lifestyle has suffered little change, that the richest varieties of live traditional arts are to be found.

The sculpture of the Southwest deals mostly with ceremonial or religious subjects, such as carved and polychromed altar figures and arrangements of constructed forms combining various materials, including wood, feathers, leather, fibers and earth paints. There is, in addition, an extensive variety of Kachina "dolls" carved in wood and elaborately decorated with high colors and other embellishments. They represent an array of supernatural beings who govern many aspects of daily life. Fetishes, forms to which magical living powers are attributed, are made and used by all tribes in the Southwest. Shell, stone, wood and animal material are common carving mediums, although they may be made of any material. Fetishes are done most skillfully by the Zunis, very often in highly stylized animal or bird forms polished smooth to the touch.

A brisk business in ceremonial paraphernalia is carried on among the Pueblo groups, who require dance kilts,

belts, sashes, manta dresses for women and crocheted leggings for men to be worn on many ceremonial occasions throughout the year. It is the male weavers from the Hopi mesas of Arizona who produce the largest supply of these items. They also make a small quantity of good-quality handwoven rugs. Basketry has been virtually abandoned by most of the Pueblo groups but is still available at Hopi.

While few Pueblo potters work to the high achievement level of earlier periods, or on as broad a scale, there is nevertheless a considerable production of pottery in many Pueblos, particularly at First Mesa on the Hopi Reservation in Arizona as well as in Zia, Santo Domingo, San Juan, San Ildefonso, and Picuris Pueblos in New Mexico. In Santa Clara, N. Mex., the Naranjo family has developed an interesting style of polychromed ware, and to the south, in Acoma Pueblo, N. Mex., Lucy Lewis, who is noted for her finely crafted and meticulously decorated pots, is one of a lively group of potters who work in traditional style.

Silversmithing, learned from the Navajos, is practiced by a few individuals in most of the Pueblo villages. In occasional villages it is the mainstay of the economy, such as Zuni, N. Mex., Hopi, Ariz., and, to a lesser degree, Santo Domingo, N. Mex. Zuni silverwork is delicate, with multitudinous tiny turquoise settings or designs of shaped coral, shell, turquoise and jet inlaid in silver. The Hopis, not more than 100 miles distant, have adopted an overlay technique in which finely designed figures and abstract forms are sawed out of a plain blank of silver which is then soldered over a separate silver base. The Santo Domingan approach is generally eclectic—many members of that village are engaged in intertribal trade and so are exposed to a wide variety of jewelry styles. They are particularly skilled in making the ancient and very popular Heche necklace, composed of hundreds of tiny drilled shell disks.

The Navajos, unlike either the Pueblos or the Cherokees in their reaction to alien influences, have a story of their own. Neighbors of the Pueblos, but as different from them in their viewpoint as two societies can be, the Navajos have been eminently successful in achieving a mix of old and new, maintaining an Indian lifestyle while fully participating in an alien society. With one hand the Navajo fiercely protects his Indianness, while the other hand is busy gleaning the best from whatever new ideas, influences and opportunities come his way and can be turned to good advantage.

Newcomers to the Southwest, the nomadic Navajos arrived in what is now Arizona and New Mexico during the 14th century, reaching the end of a very long migratory trail that began in the Athapascan regions of Canada. They settled in and around the long-established sedentary Pueblo groups and by the beginning of the 18th century had learned weaving skills from the Pueblos and had been introduced to shepherding by Spanish settlers, thereby assuring a ready supply of wool for weaving. They copied sand painting from the Pueblos and learned silversmithing from Mexican ironsmiths. They adopted and then expanded whatever skills were useful to them, and in the end they became the masters who carried these skills—weaving, silversmithing and sand painting—to unique esthetic heights.

Between 1700 and 1870, the Navajos evolved a highly developed weaving art in the form of exquisitely designed and expertly crafted blankets made for their own use and, occasionally, for trade with other Indians. Blankets of this kind have not been made since, and they are now precious, much sought after by collectors. When the Navajos were introduced to machine-woven trade cloth, they readily adopted it for their own clothing needs, and weaving as an art stood on the verge of abandonment. The Navajos were urged by traders to produce rugs expressly for commercial purposes, a move that resulted in goods of extremely poor quality.

Fortunately, the downward trend in quality was reversed early in the 20th century through the special efforts of many concerned individuals and agencies, including a number of discriminating traders. In 1941, the Indian Arts and Crafts Board and the Bureau of Indian Affairs joined forces to assist in establishing the Navajo Arts and Crafts Guild, with the Board providing expertise in product development, production training and management services during the formative years. Today, this tribally owned and operated center enjoys a singular reputation as a source for the finest of handcrafted Navajo rugs and Navajo jewelry.

Navajo leaders are intent on guarding the course of their own cultural ways, retaining their language, their religion, their lifestyle. They are aggressive in attacking these problems from within, such as gaining control of their own schools and instituting educational reforms to insure that their children may achieve success without loss of identity. On the other hand, they step quite freely outside tribal structures to exert political clout in behalf of their goals and to establish favorable business liaisons. If one can conjure up the image of a very tall, very handsome, very Navajo woman attired in full tribal regalia sitting calmly before a computer —and computers are indeed in use on the reservation—and seeing to its operation with the aplomb of an expert, one can begin to understand the Navajo mystique.

The Cherokees, the Pueblos, the Navajos—three different responses to acculturation, but variations of these patterns are to be found throughout the Indian world. There are, of course, many Indian tribes that no longer exist and are lost to history; many others have been sorely displaced.

Most of the tribes that originally resided in the coastal regions and inner areas east of *(Continued on page 132)*

PROUD FIRES OF THE PAST

Lloyd Kiva New, a designer-craftsman and art educator of Cherokee ancestry, has been a Commissioner of the Government's Indian Arts and Crafts Board since 1961.

driving forces: the spirit and the hand

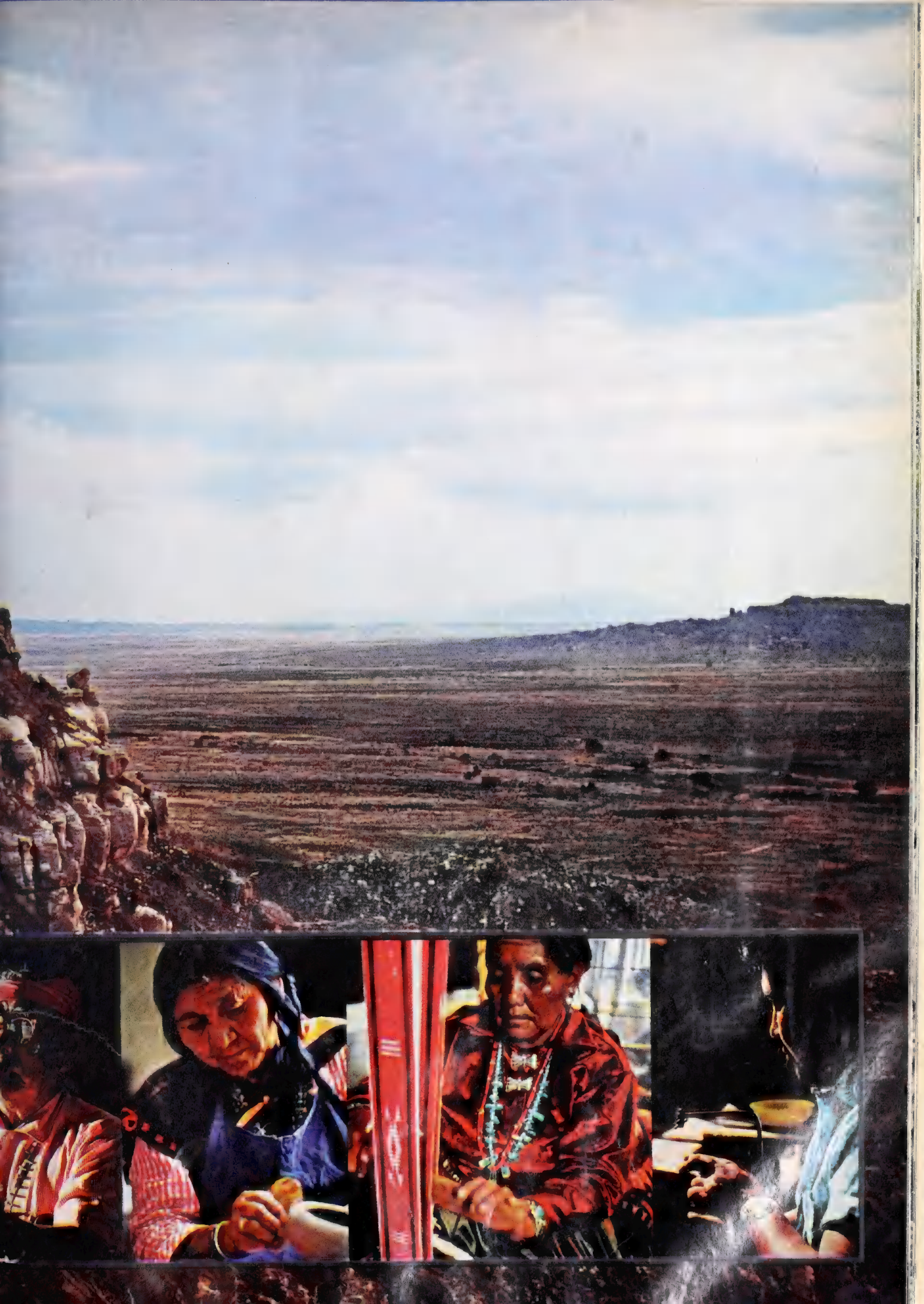


The American Indian, throughout his heterogeneous, far-flung tribes and traditions, shares one all-pervading belief: Man is one with his environment. He is the true ecologist, revering nature and all living things as part of himself. Thus he creates his artifacts, respecting materials of the earth as his brothers. Always, he has been a resourceful user of what his environment provides—wood of the forest, clay of the desert, grass of the plains, shell of the seacoast. Borrowing from the white invader, he has skilled himself in silverwork, turning the trader's "buying-off" beads into his own unique ornament. We take you to 1971 Indian land, countrywide, where great craft persists, and the mystic spirit which has always been the Indian's still invests the work of artists today.

Editor: ANNA WIGLAMA
Text: MARION GOUGH
Prepared in cooperation with the Indian Arts and Crafts Board, U.S. Department of the Interior.

Pictured: Hopi, Navajo and San Juan craftsmen and a view of Third Mesa, Hopi Reservation, Arizona





SOUTHWEST HERITAGE







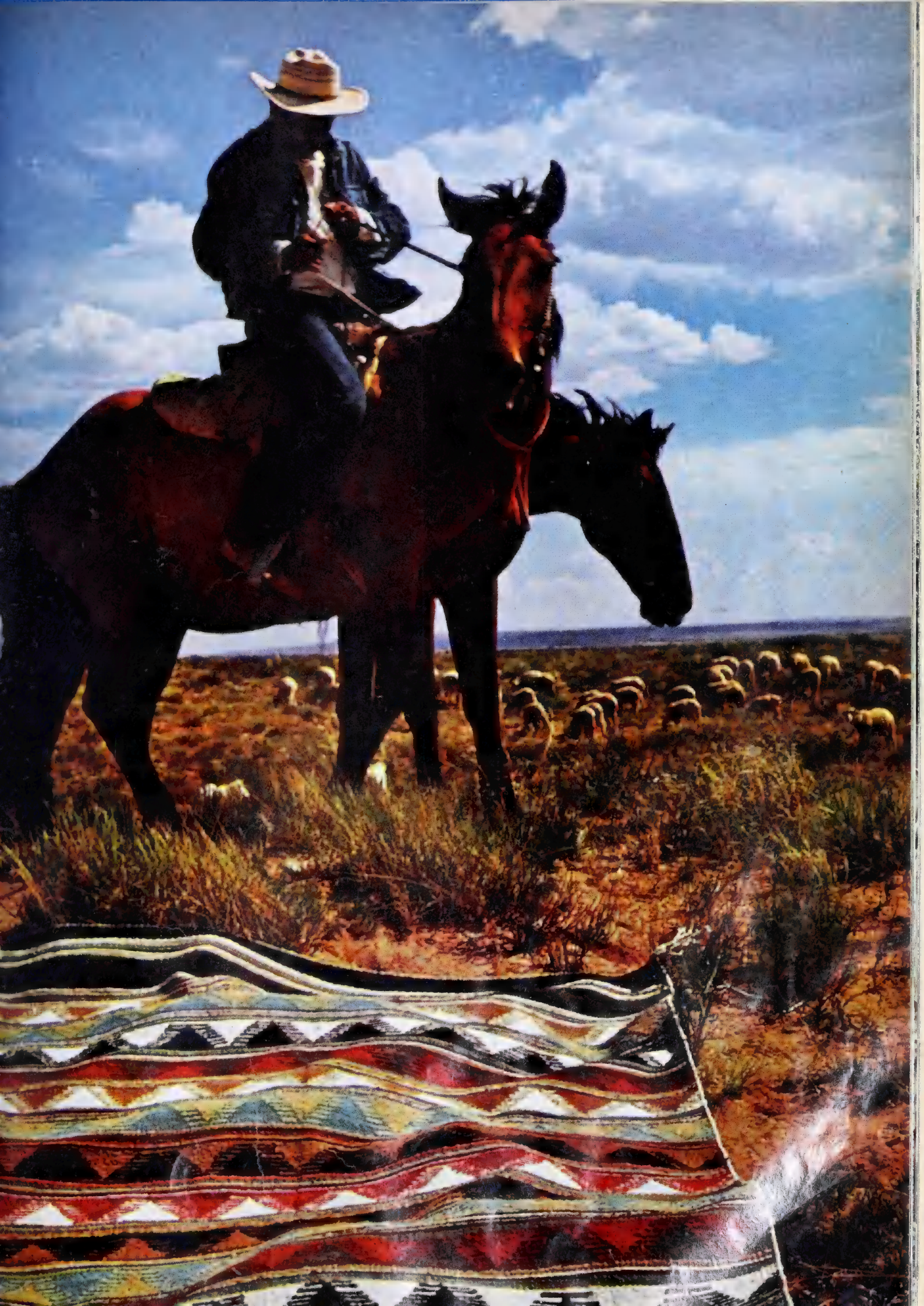




A new genre of Indian art draws on ancestral memory, renewing it subtly or strongly, but always proudly

For centuries, the Indians of the Southwest—Navajo, Hopi, Pueblo—have painted on textiles, pots, hides and muraled walls of kivas, their ceremonial chambers. Now a new generation of Indians everywhere, trained in modern art techniques, is expressing its pride of heritage on paper and canvas, in abstract, representational or neo-primitive painting. It's a new genre, unmistakably Indian, the ancestral spirit surrounding it either in subject matter or general aura. Artists to conjure with: R. C. Gorman, shown at top with a portrait and his abstract Navajo blanket motifs; Michael Kabotie, whose modern-eye view of a masked ceremonial dancer is shown at center; Fritz Scholder, acknowledged leader of the New Indian Art Movement, directly above, with two of his wry comments on the Indian's current condition. Upper right, a Hopi saddle blanket, in traditional wool-weaving learned from the Spanish, who introduced sheep. Above, at the Canyon de Chelly, and right, in sheep-growing Indian lands of north Arizona, Navajo rugs, precious one-of-a-kind artistry.

JOHN PULASCEK















CLAY WORKED BY HONEST HANDS

Pottery, closest to the earth, closest to the hand that forms it, is the ancient craft tradition of the Southwest Indian. Clay dug from the earth, coiled and built up into forms entirely shaped, smoothed and patterned by hand has made the cooking pots, the cooling water jugs, vessels for the precious maize and beans of the rain-worshipping Pueblo, the ceremonial jugs and medicine pots of the Navajo. Virginia Duran of Picuris Pueblo near Taos, N.M., concentrates on glazed cooking pots, opposite. Maria Martinez, her son and grandson are adept at the prize-winning polished black ware of San Ildefonso Pueblo, upper left. Aligned on a water-worn bridge at the Canyon de Chelly, round-bottomed, earth-fitting pots of the Navajo, center. The timelessly pure forms of pots by Margaret and Luther Jutierrez of Santa Clara Pueblo suggest the molded curves of the new adobe church, lower left. From Acoma, Sky City, thin-walled, geometrically painted pots, top right, a type made famous by Lucy Lewis. From San Juan Pueblo, the scratched and painted work of Rosita Cota, just above.

In the Southwest, pottery making perpetuates a 1600-year tradition—diverse forms hand-shaped out of the red earth.

RON POLASCEK

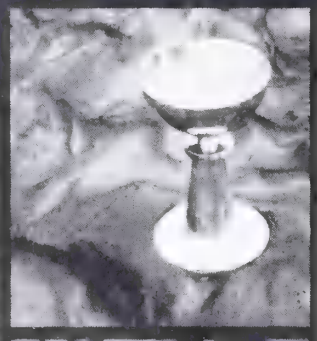
GRASS, SILVER & STONE

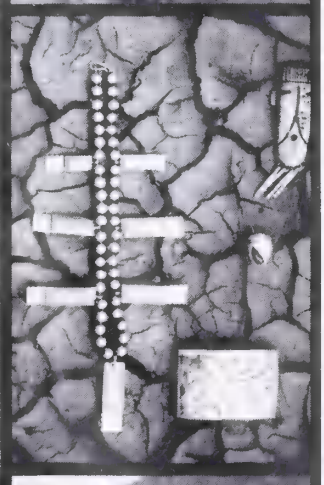














Southwest artistry: born of Mother Earth, simple, sophisticated

Reeds of river beds, yucca, bear grass, devil's claw, willow—wild, rough foliage of sparse terrain, hand-selected, bleached in the sun, blanched by burying, tinted with dyes of bark, berries, roots—these are makings of the tribally distinct basketry of Southwest Indians. Above, characteristic undyed flat or round-as-a-beehive coiled yucca baskets of the Papagos. Wickerwork sifting trays of Third Mesa Hopis (top left), of rabbit brush or sumac, brightly dyed. Hazel Yuyaheova (center left), coils a tray in typical Second Mesa Hopi technique. Zunis are acclaimed makers of fetishes (far left)—rubbed stone animal shapes, cherished as spirit-invested amulets. Modern silver by young Indians (left strip) recalls tribal memory: mystic turquoise in Roger Tsabetsaye's chalice, in a Zuni mosaic mask and belt buckle, next to a bead necklace: the reminiscence of a Navajo arrowhead in a silver server.

S. N. POLASECK





The Seminoles of Florida are a breakaway tribe from the Creeks, their very name meaning "Separatist." In dress, too, they and their Miccouskee brethren are separatists from their fellow Indians countrywide, their unique costume accounting for a remarkable deftness at patchwork. The origin of their full-skirted, brilliantly striped and geometrically pieced-together dresses is a matter of guess, but the art of infinitesimal snippets of cloth stitched together as one fabric is a true craft. Shown here, Mary Motlow, her laughing daughter and her skillfully made skirts and blouses. Dolls in Seminole costume are the painstaking work of Minnie Doctor. They're displayed here in palmetto-thatched chickees (houses) in the Indian Village, Hollywood, Fla., near Miami.

HOWARD GRAFF



THE EVERGLADES

In Southeast Florida, the Indian craft is jigsaw in stitchery

IN THE GREAT SMOKIES









'he Cherokees, industrious first families" mountainous orth Carolina, renew their ancestral skills of basketry and stone-carving

Cherokees, strong, proud, literate forest and mountain dwellers, had achieved artistic excellence as basket weavers and carvers of ceremonial masks long before the white man came. Today they are primarily farmers and woodsmen, but the latent inherited urge to create is asserting itself in a growing crafts movement. Agnes Lossie Welch revives the traditional split white oak basketry, giving it new as well as old functional forms (note the cuplike "underarm" basket above). She is shown splitting white oak withes, while blood root, yellow root and walnut root simmer in cookpots to provide natural dyes. Stone carver John Wilnota makes his own tools in the authentic tradition, studied the stone of his covered pot (*top*) for months before scooping it out and carving its masklike ornament. Next to it, his stone hatchet head. Baskets of Lucy George (*opposite*) have the finesse of fabric and an almost porcelain-like delicacy of form, are prized as collector's items. She weaves them of honeysuckle vine on a white oak base, and colors them with natural dyes made from inherited formulas.

HOWARD GRAFF







Hark back now to Hiawatha, or Hayenwatan, peace-making founder of the great Iroquois Confederacy of tribes from Canada to Tennessee—the Six Nations of Mohawks, Oneidas, Cayugas, Onondagas, Senecas, Tuscaroras. Descendants of these 16th-century United States of Americans live now in small settlements in upper New York State and lower Canada. These were the Woodland People, living in a four-season climate, resourcefully surviving on what their forests and rivers and clearings provided during the year's cycle. Their crafts, springing—as all Indian crafts do—out of necessity, were diverse, using seasonal and "found" materials: furs and deerskin, birchbark, sweet summer grasses, husks of the always revered maize, gourds, turtle shell, stone, wood. They took their symbols from forest flowers and woodland animals, and with an innate sense of design translated the white man's trading beads into their own talismans. Here see old craft ways kept alive by modern Iroquois: far left, the varied white oak baskets of Margaret David, at the Mohawk Reservation on Cornwall Island, Ontario: left, the perfectionist floral beadwork embroidery on traditional deerskin moccasins by Doris Hudson of the Tuscarora Reservation in New York, Mrs. Hudson proudly wearing the beaded symbol of her Turtle Clan. Right: Orin Lyons, gifted painter, carver and a council leader of New York's Onondaga Reservation, reveals his Indianness in this portrait of his house and family, a lacrosse stick in evidence because the game is Iroquoian. At Six Nation Reservation near Brantford, Ontario: a traditionally woven white oak basket and Iroquois staples—corn, squash, beans: dollmaker Isabel Skye's miniature ceremonial bear dancer of "found" materials—a cornhusk body, withered apple face, fur mask, carved wood rattle, bound together with thread and beads.





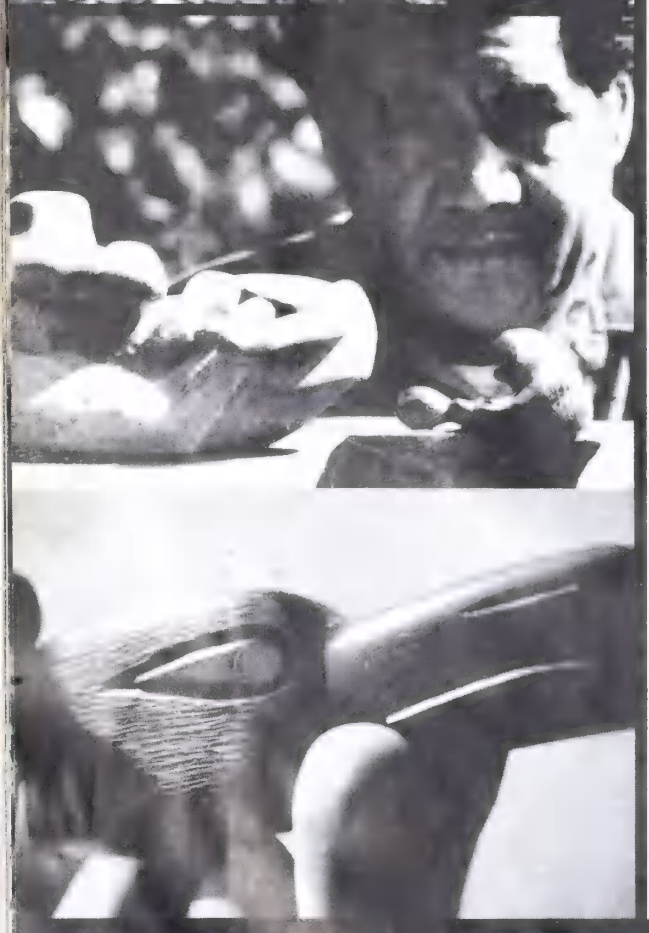




FROM NORTHEAST WOODS

In northern New York and neighboring Canada: the Iroquois heritage













Indian crafts everywhere reflect a deep-rooted racial perception of utility and beauty in the findings of nature. The Iroquois looks to his familiar woods, fields, streams. Over the ages he has learned to work with birchbark as if it were the most supple cloth, stretching it to make his traditional lightweight canoe, using it pliantly to form his *objets de vertu* and of necessity, like the lidded basket of birchbark at right, "embroidered" with lacings of spruce root. It's a work of rustic elegance from the Six Nations, the same area where Rita Vice crafts her cornhusk masks at lower right, deftly knotting the rough husks, treating them like taffeta ribbons. Masks are no mere amusements, but spiritually endowed ceremonial accoutrements, rarely sold to outsiders, revered in Iroquois homes as religious symbols of the nourishing maize spirit. Quillwork, another inherited craft, manipulates the spiny porcupine quills like embroidery floss in objects of such finesse as the covered boxes at far right, patterned with favorite woodland motifs—beaver, bird and flower. Setting is a field of sumac, Six Nation Reservation. Dollmaking, like maskmaking, is an intricate, highly respected craft among all Indians. Some dolls are playthings, but many are significant replicas of the costumed participants in religious ceremonies, mystically meaningful to Indians and not for popular or casual purchase. Especially prized are the faceless, featureless, authentically dressed dolls of Josephine Hill, an Onondaga, shown at top left wearing the beaded medallion of her Deer Clan. Artist-sculptor Duffy Wilson of the Beaver Clan, at center left, perpetuates the Iroquoian skill of stone carving. He draws on the myths and legends of his people for his subject matter and has had his work exhibited in the Smithsonian. The finely chiseled eagle head at left exemplifies his sensitivity and skill.

DICK SWIFT

CORN HUSK, QUILL & BIRCHBARK

Northeast crafts: whatever's at hand is something of value



OUT OF THE GREAT PLAINS

oung artistry echoes the mboyance of var-bonneted aves and the hunters who roamed the Plains from he Mississippi o the Rockies



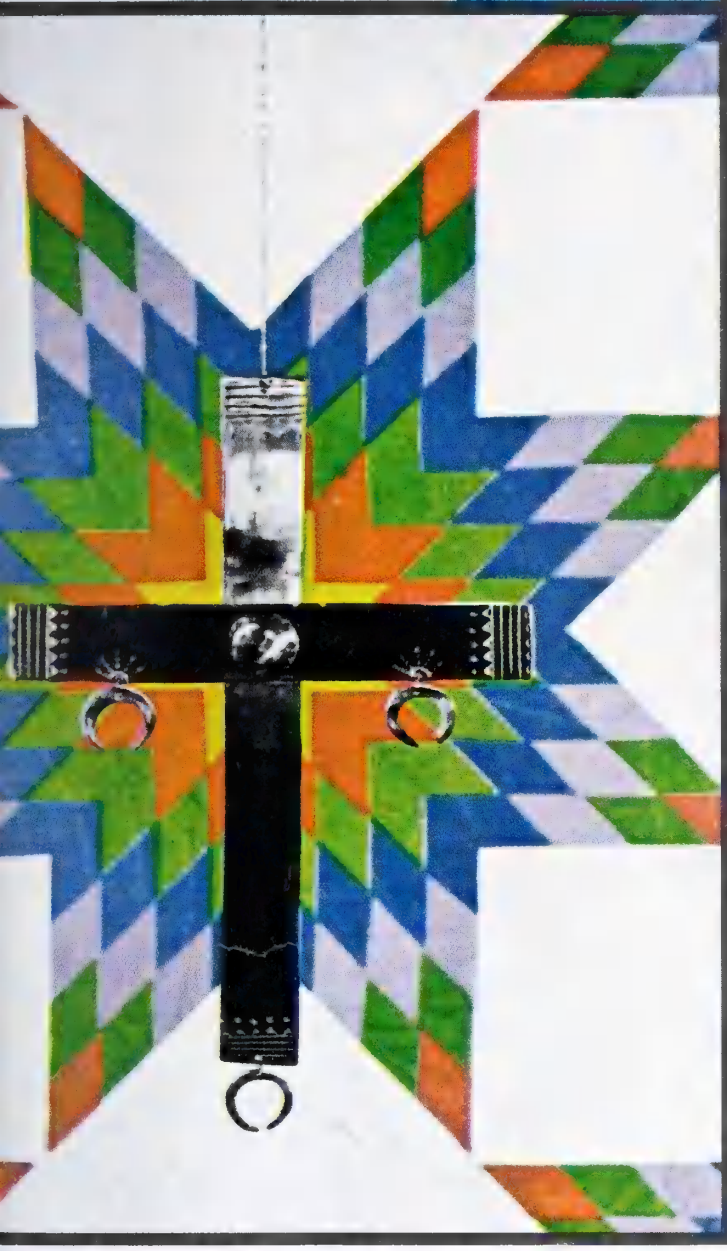




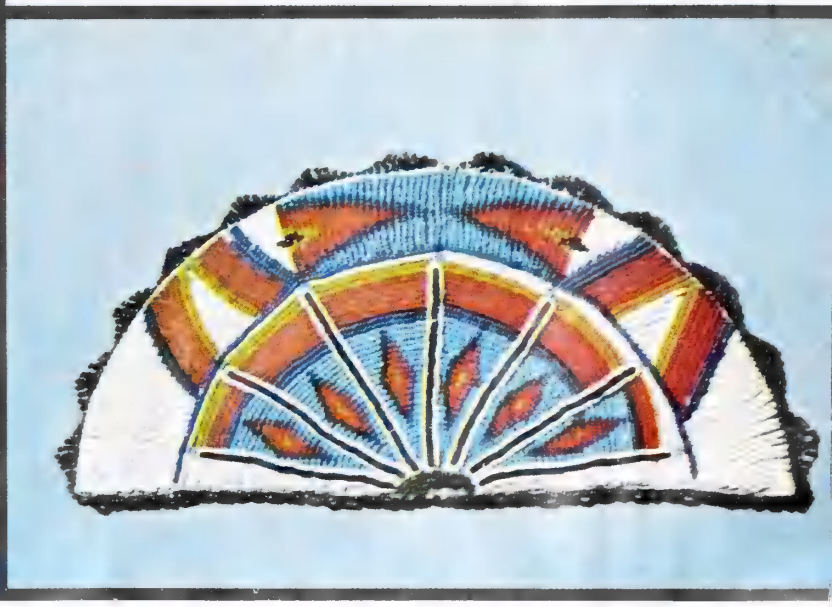
The nomads are no more, those colorful, painted, befeathered horsemen who galloped the vast flat plains, lived by the buffalo hunt and created the romantic image that the world at large identifies with the American Indian. But the flamboyant spirit of those braves is vitally alive today, perpetuated in the modern art and craftsmanship of their descendants. Sioux, Crow, Pawnee, Blackfoot, Arapaho, Cheyenne, Comanche, Kiowa, Assiniboine—they were the vivid ones, the Sun Dance people, lovers of adornment, masters of featherwork and the exquisite stitchery and netting of beads that ornamented their buckskin garments, tipis, and artifacts. Artist Donald Montileaux, a young South Dakota Sioux, has been studying the past-century hide painting of his people and recalls its essence in his own hard-edge acrylic canvas, above, eagle feather and buckskin thongs pendant. Bead medallions, above, in geometric Plains designs reminiscent of celestial bodies, each unique, are used in the costumes for ceremonial dances that young Indians are keeping alive, often with modern innovations, as native Amer-











ican ballet. Medallion panel is from the Indian Arts and Crafts cooperative, Anadarko, Okla. The ancient peyote cult, revitalized now as the Native American Church of North America, calls for ritual objects of highly sophisticated craftsmanship. top panel this page: turkey-feather fan with netted bead handle by Max Silverhorn, Kiowa; a beaded Aquatic Spirit Bird by Nettie Standing, Kiowa; feather-on-feather fan by Joseph Rice, Pawnee. Half Moon fan, lower right, cut beads in overlay stitch, a creation of Laverna Capes, Wichita-Kiowa—a typical refined bead embroidery of Southern Plains craftsmen, who prefer the tiniest, faceted, "cut" beads for their subtle sparkle. The late George Silverhorn, master silversmith, Kiowa, designed the German-silver cross, hung it with the symbolic crescents of his own people's worship. It's shown against a Star Pattern Assiniboine Sioux quilt, courtesy of the American Indian Arts Center in New York City. Top right, young painter Patrick Desjarlait, Chippewa, captures the action of his tribe's Hoop Dance. Abstraction, center right, Siouan Earl Eder's modern vision, in fur and fabric on canvas, of a war shield against the sky, a concept of great spiritual meaning to the Sioux as it was to other war-bonneted braves of the Great Plains. Objects on these pages were selected from the Collection of the Indian Arts and Crafts Board, U.S. Department of the Interior.

PHOTOGRAPHS, MONTILEAUX PAINTING FROM U.S. DEPT. OF INTERIOR, OTHERS, DICK SWIFT



Before the white man, innumerable small and widely scattered groups of Indians lived the simplest of lives in sparse, arid areas which are now part of California, Nevada, Utah and Idaho. In a land of few resources they were grubbers in the earth for food—grasshoppers, roots, caterpillars. In more temperate California, they ground the acorn into meal, which was their staple diet. For their utensils they turned to the scrubby foliage at hand, developing a rare skill of basketry, from sifting sieves to cooking pots. The work of the Californians to this day is considered the finest in the world. But along with this poverty of tangibles grew a rich, nature-oriented spiritual life, full of myth and ceremony, producing poets, visionaries, seers of the unseen, all reflected today in the contemporary works of their descendants. "Burning Feathers" (*left*), the occult work of the distinguished Wintun artist, Frank LaPena, memorializes his father in ancient Wintun symbolism, of which he is a student. Contemporary, tribally nostalgic basket work (*lower left*) is artistry in bear grass and sedge root by Mollie Pomona, Mono; Susie Billy, Pomo; Nettie McKinnon, Yurok; Annie Wentz, Mono; Lizzie Bush, Pomo, who interwove shells, beads and feathers. *Below*, netted beadwork covering a yucca basket and a glass bottle, by Paiutes, members of the Wa-Pai-Shone Craftsmen, Walker River, Nev., a cooperative of Washoe, Paiute and Shoshone artists who pool their various crafts for sale.

DICK SWIFT





BEYOND THE ROCKIES

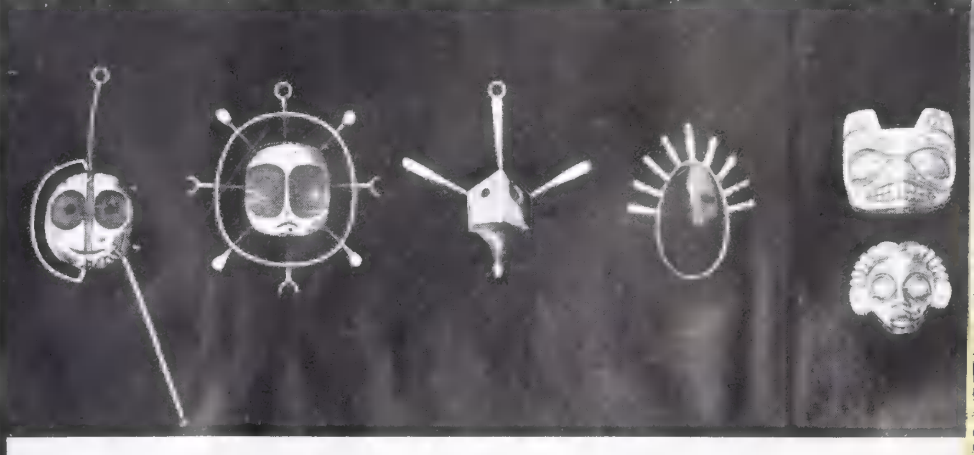
An inter-mountain culture of poetry and basketmaking

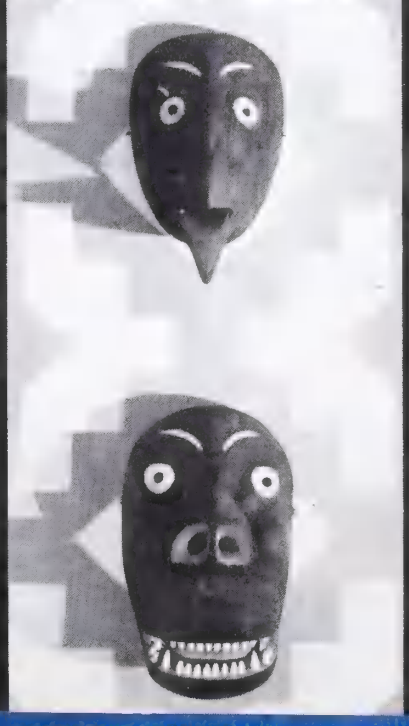
Eskimo art, alive in Alaska, in old and new forms

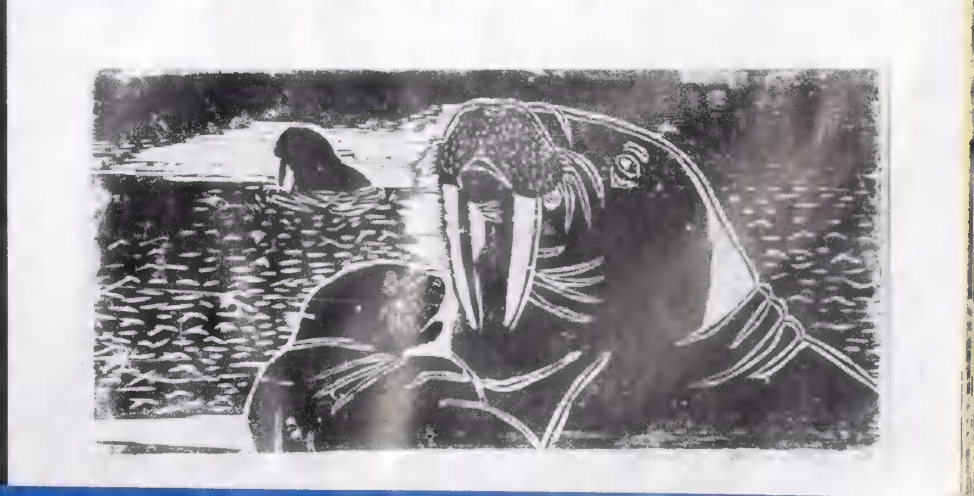
Ethnically, the Eskimo and the Aleuts of Alaska are no kin to the Indians in the rest of America, except in a devout respect for the natural world and an extraordinary ingenuity in turning meager resources into beautiful objects of utility. Eskimos, living most of the year in a seabound wintry world of ice and snow, depended upon the seal, the whale, the caribou, stone and driftwood for the materials of survival. Out of this developed great skill in joinery—small pieces of wood and tusk ivory, inlay of bone in hide or wood, deft carving of wood, soapstone and ivory. Decorations drew on storytelling myths, their worship of the deity who lives in the moon and a mystic relationship with animal spirits. Masks carved out of driftwood play a large part in ritual. Only lately has the Eskimo's inherited sense of artistry been recognized, and it is now translated into modern materials. *Below*, the polychrome, ivory-inlaid driftwood raven and wolf masks of Anthony Pushruk. *Right, from the top*: abstract woodcut of Eskimo symbols by Joseph Senungetuk; Kivetoruk Moses' watercolor of a dance celebrating the end of World War II; silverwork, at which Eskimos have become most adept, seal, bird and bear spirit pendants by Ronald Senungetuk and Peter Seeganna; pins, bear and woodworm woman, Lincoln Wallace; woodcut of walrus by Bernard T. Katexac.











THE COASTAL CULTURE







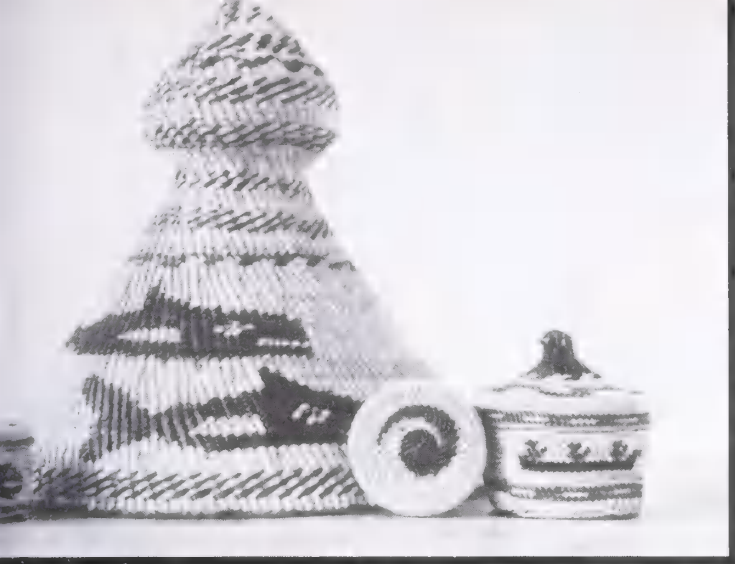




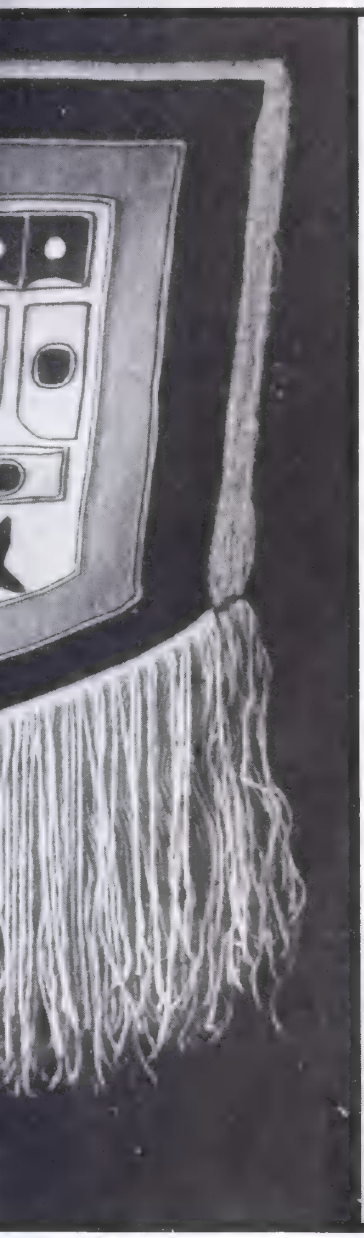
he Northwest Indians from South Alaska to Oregon, tem carvers, nament devo- tees, our first capitalists, bestow a rich re of design

Tlingit. Kwakiutl. Tsimshian. Haida. Nootka—these were prominent Indian groups who inhabited a long strip between ocean and forest, rich, natural resources which furnished the wherewithal of life and the materials and patterns of their highly developed crafts. Fish, whales, ships and stylized faces of birds and woodland animals were frequent motifs. Wood was a major medium, carving their great forte. Cedar especially was ingeniously exploited for building and household utensils, its inner bark shredded into fibers for the weaving of cloth and basketry fine enough to hold water. Since food and shelter from sea and forest were so easily available, there was leisure to devote to what is the most elaborately ornamental and sophisticated of all Indian crafts. No mundane object was too small to be embellished with carving or paint. Unlike other Indians, who are generally noncompetitive by temperament and tradition, the Northwest people created a curiously capitalistic society, love of possessions and, conspicuous consumption rampant, they rivaled each other in the

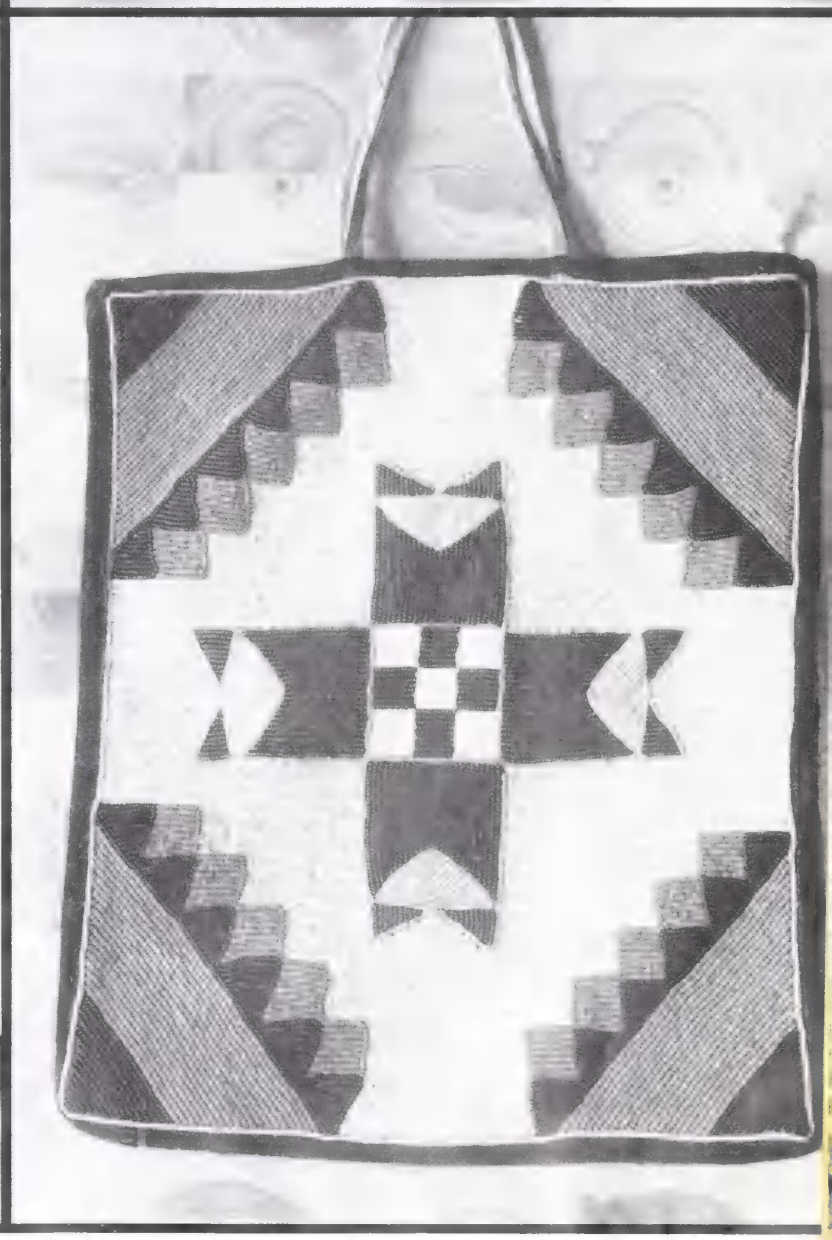
CENTER LEFT, BOBLEY JOHNSON; OTHERS, DICK WIFF











quantity of worldly goods they could afford to give away, which they did at their public potlatches (ceremonial gift-exchange). Status symbols were disks of native copper and elaborate robelike blankets, such as the Chilkat blanket immediately above. Its intricate pattern is woven of mountain-goat wool in natural dyes on a warp of yellow cedar bark, a treasure now since this arduous art is waning, shown courtesy of the American Indian Arts Center, New York. In the panel far left, the works of two distinguished young leaders in contemporary Northwest Indian art—modern reflections of carved masks used in the Northwest's uniquely stage-crafted ceremonials. Top, "Sun," red cedar carving with cedar-bark hair; bottom, "Loon," a transformation mask, ears and mouth articulated, manipulated by strings, designed so that a masked dancer might play two characters, both pieces by Don Lelooska Smith. Center, "The Chief," rosewood with cedar-bark hair, by Lawney Reyes. Above the Chilkat blanket at left, necklaces in feathers and seeds and variegated shells. Basketry above: Nootka chief's hat and baskets, spruce root and cedar bark, fine as Panama. Below these, a storytelling carving in black-stone argillite, reminiscent of the carved wood genealogical totems. Top right, painted blanket box. Immediately above, Yakima bead bag. Objects in last four pictures shown through courtesy of Amron Galleries, New York City.



The impact of the American Indian is resounding throughout today's home furnishings. Billy McCarty—shown at right with some of his designs—is a dynamic young designer, winner of the 1971 Burlington House Young Interior Designer Awards. His wallpapers and fabrics here are contemporary adaptations of Indian motifs, part of his collection for Kirk-Brummel Associates Inc.

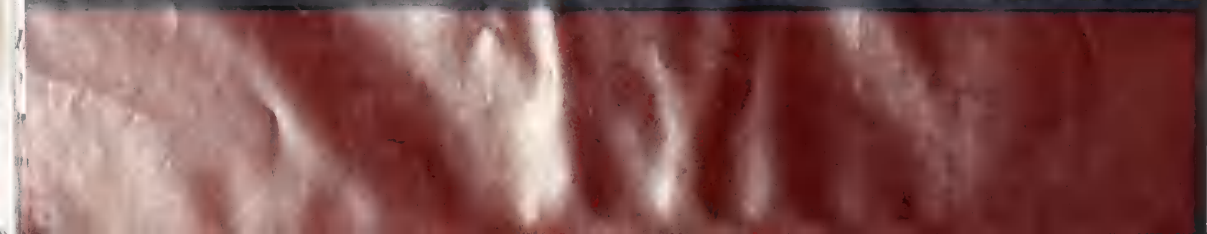
"I wanted to give people another viewpoint into Indian designs. I think one's eye has been dazzled by the super-plastic pop art thing, which is a definite chore to live with. The idea here was a softer, more fluid look . . . my own version of Indian design, really." The shapes in his work combine ancient Indian symbols found in blanket patterns, pottery and basket weaving: the streaks of lightning, the curves of hills, the waving fields of grass. The colors are earthy, natural. Fabrics and wallpapers were designed to correlate with one another—to blend, not match. "My idea was to give people the chance to knit everything together with color and pattern. That way, it doesn't matter what the furniture is." The lavender and white fabric above McCarty, for instance, picks up the triangular motif in the brown, sky-blue and yellow wallpaper at front left.

Why was he interested in Indian design? "The more I pursued it, the more I realized it was one of the major sources of design. The patterns they use are found throughout the world . . . in China, in Japan, in the Middle East, in Greece. They are really universal symbols."

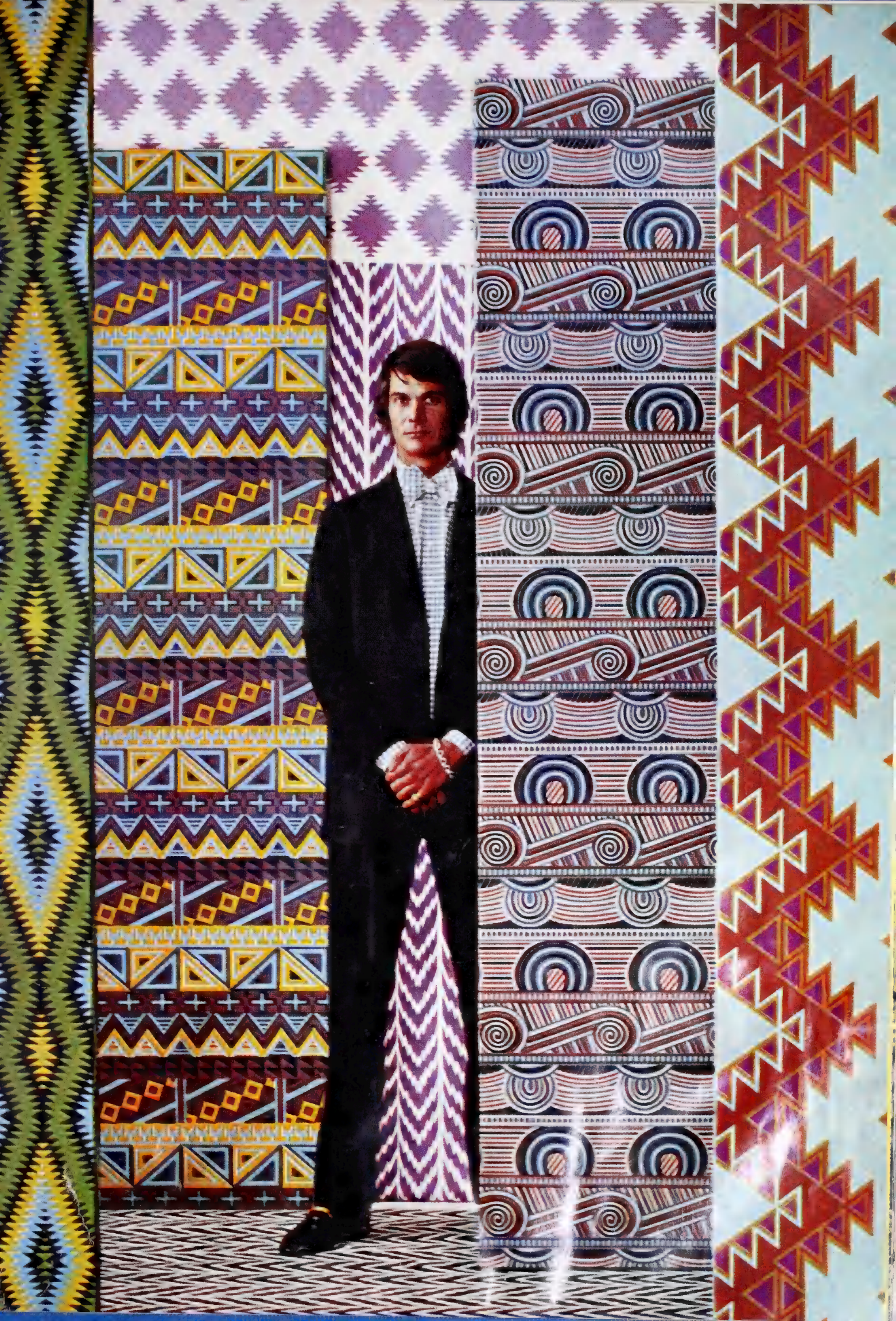
The designs at left are interpretations of Indian themes by other manufacturers. From top to bottom, left to right: "Needlepoint," a reference to intricate beadwork: "Davo," a geometrical composition often seen in basket weaving: "Geometric IV," a representation reminiscent of cliff dwellings: "Broken Arrow," a variation on the arrowhead shape: "Chief," a classic triangle construction: "Pyramid," an architectural motif.

HOWARD GRAFF PRODUCT INFORMATION, PAGE 25

CURRENT TRANSLATIONS

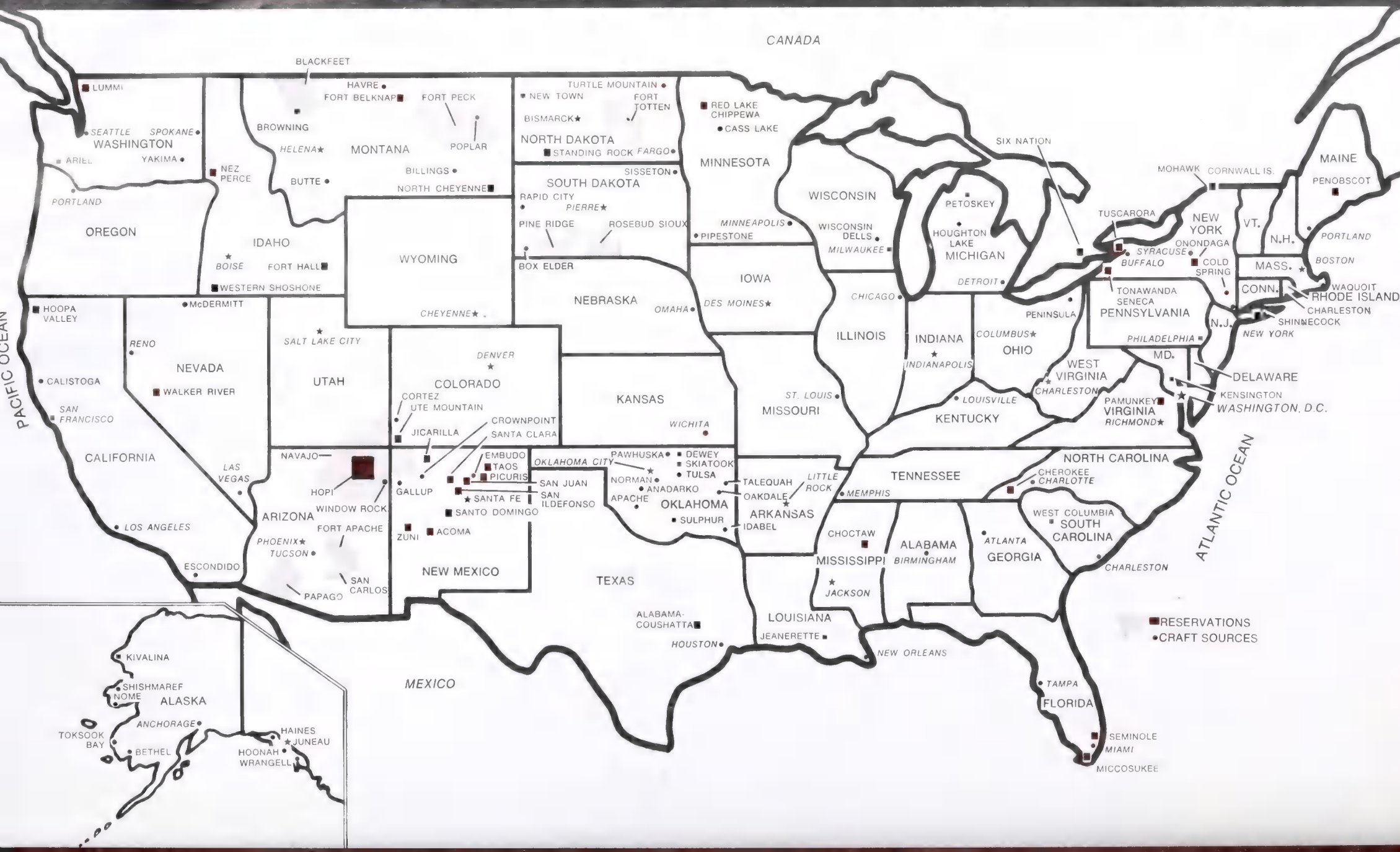


New interpretations take the ancient symbols into today's homes



GUIDELINE MAP TO THE LANDS OF THE CRAFTSMEN

To explore the Indian craft country, see page 30.
For a list of craft sources, see offer on page 32.



ECORATING
CRAPBOOK

tors:
STER GRUNDY
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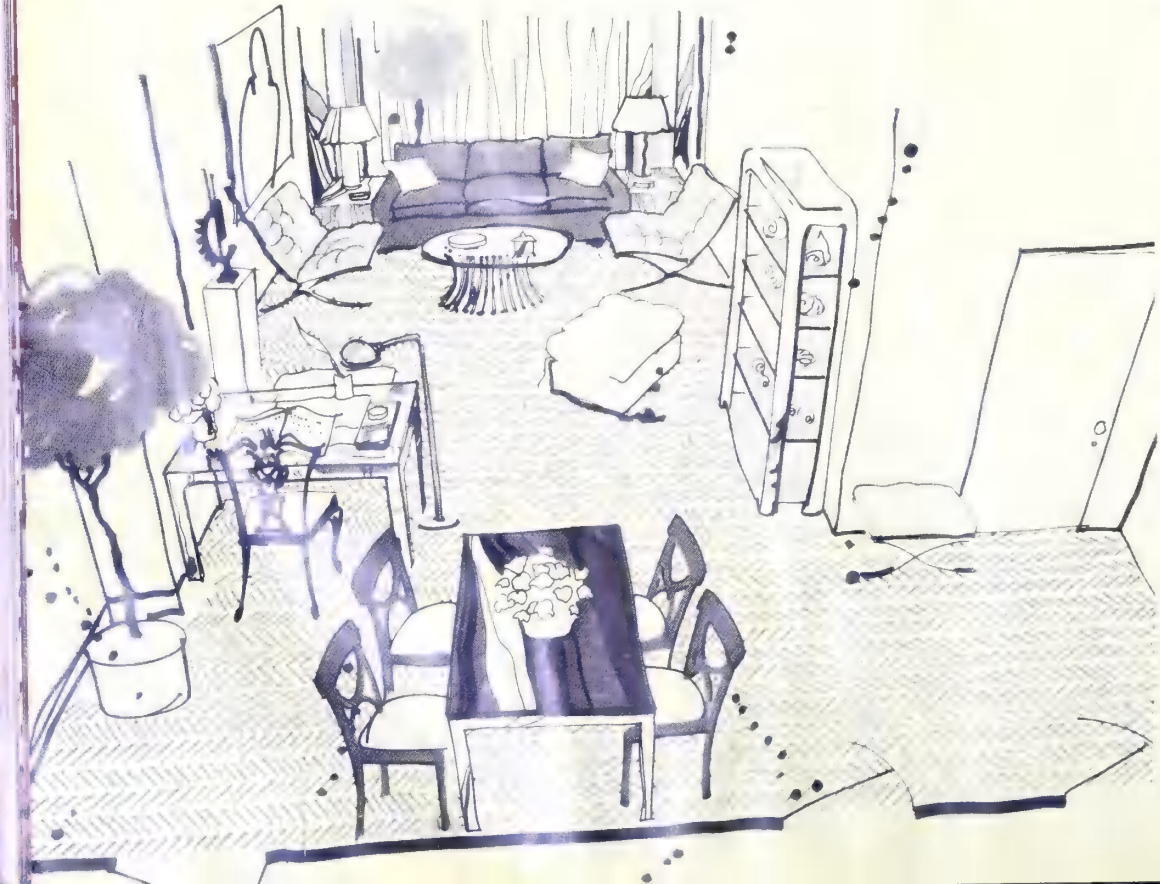
By David Barrett, the complete party room: soft, recessed lighting, pillows and banquettes for relaxed conversations, a piano corner, chic silvered tables for all the cocktail clutter.

ARRANGE YOUR ROOMS FOR YOUR WAY OF LIFE

Rooms are meant to be lived in, but whether a room is livable will depend largely on the furniture arrangement. Good arrangement makes any space work—for people. It allows for talking without shouting, for reading without straining, for walking through without tripping over a cushion or hitting a table. But it involves more than comfort, for the physical spacing of furnishings must interact with their color and design to create a mood, to give dimension. In short, good arranging defines the whole pattern for living. Begin by deciding what that pattern will be—and then arrange your rooms for the way you want to live.

DON'T LET FURNITURE JUST SIT THERE when it can make a room really work...





Good furniture arranging is a series of furniture rearrangements, evidenced at left in two versions of the same typical apartment space. At top, the room seems cozier, more intimate, because major seating pieces are clustered in the center, hidden from the entry by tall mirrored screens, evenly balanced by desk and dining groupings at the two ends. The seating group is a classic: sofa flanked by matching chairs, a coffee table and a pair of side tables and lamps all near to hand for comfortable cocktail chatting or solitary reading. Preventing the feeling of too much balance: the off-center placement of the dining table and the dynamic accent of swirly shells on the étagère facing the sofa; both—like the X bench and sculpture pedestal that detail the foyer—smart effects that leave an ample path for traffic.

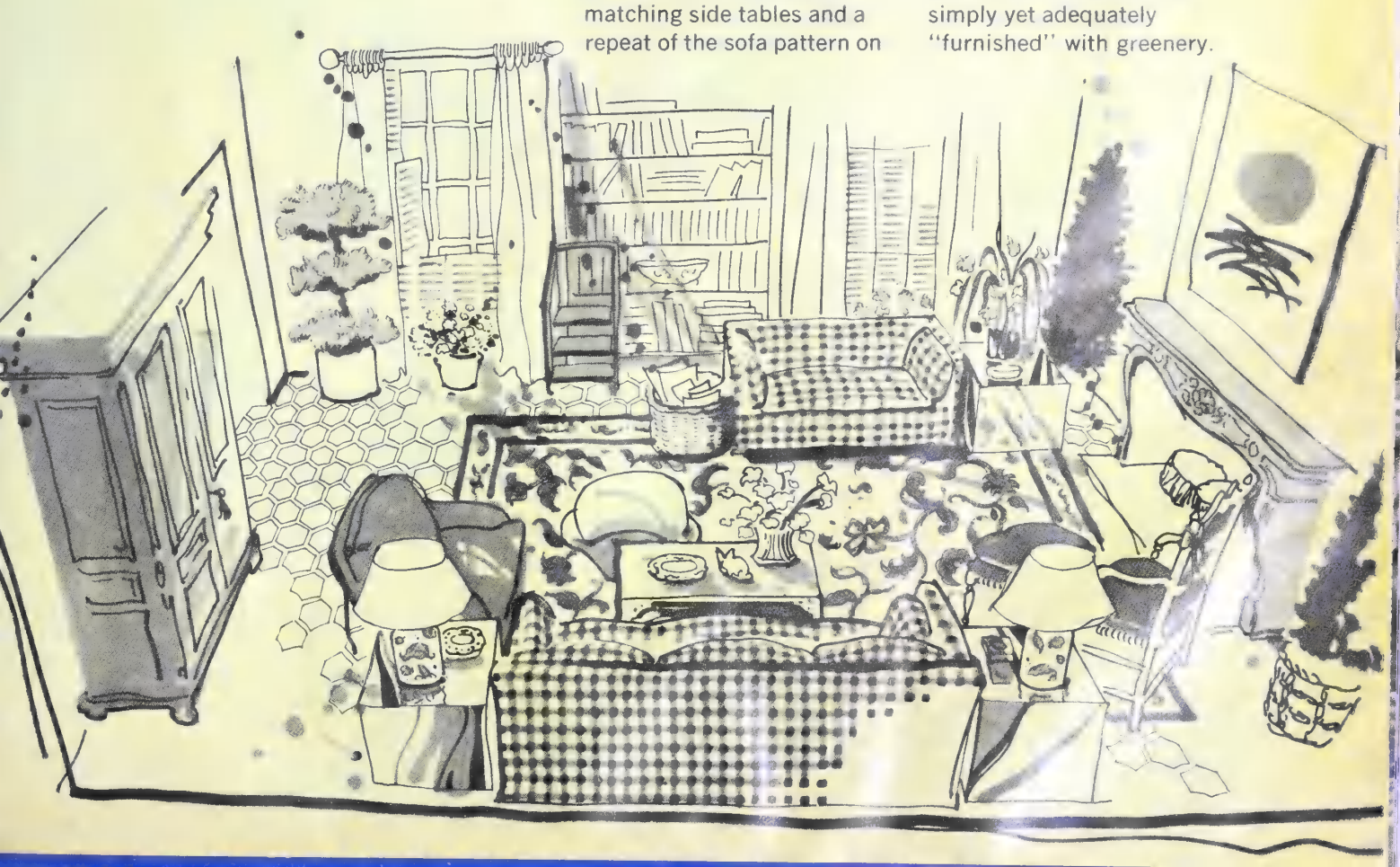
Open up the center and the whole room takes on a lively new outlook. Attention is drawn to the far end, but a rhythm of light/heavy, high/low objects around the room keeps it from being visually overpowering. The ottomans figure importantly here—placed where they strengthen the proportional weight of other areas yet still are easily accessible when needed to expand the conversational grouping. Movement flows easily through the mid-part of the room and around the dining table—exactly centered between kitchen and hallway doors—unhindered by the tree that accentuates this corner as it pulls the eye away from the mass of chair and table legs there.

ILLUSTRATIONS BY ANDRÉ LA PORTE

s on the fireplace—
te cheering warmth with
ditional hearthside
p, a quiet zone for games
desk across the room.
ge painting and two
modes help dramatize a
l fireplace in a rather
e room; an ornate mirror
imposing cabinet dress
de walls yet leave a
rous clearing for walking
ugh or curling up on a
ion from beneath the
ons table. Positioning
derly, restful—all at
angles, parallel to
walls, centered against
own backgrounds.



Try an unusual arrangement. In the casual scheme below, both the huge armoire and great fireplace assume secondary roles—the unorthodox seating area is itself the main feature. Off-center, irregular spacing creates informality, but matching side tables and a repeat of the sofa pattern on the loveseat keep it from becoming a jumble of disproportionate lines and shapes. Lone armchairs would look coldly isolated beyond the borders of the rug, chair/table combinations would take up too much room, so the empty corners are simply yet adequately "furnished" with greenery.

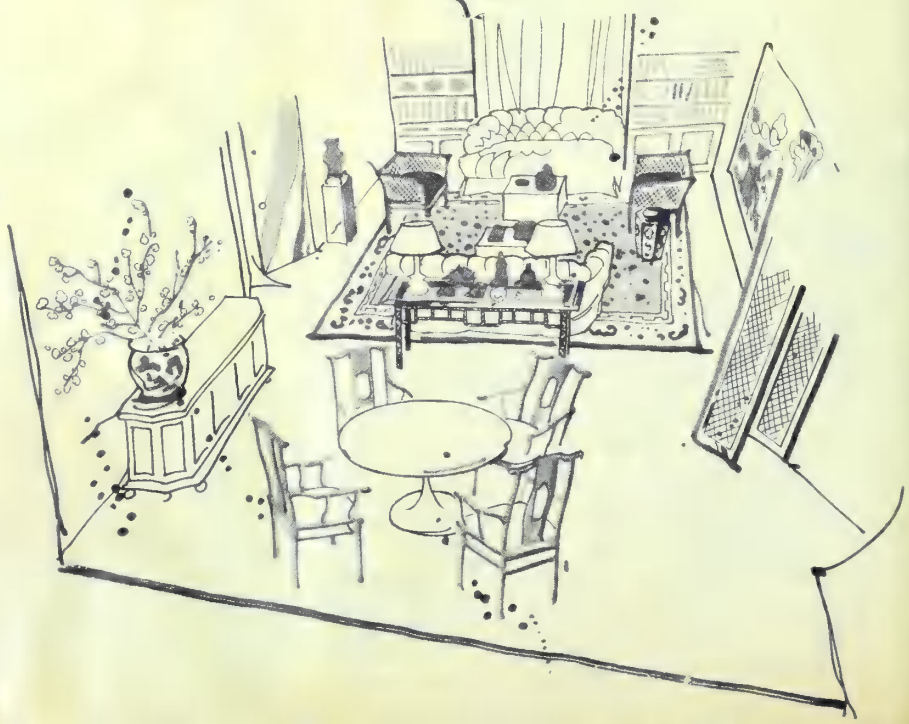




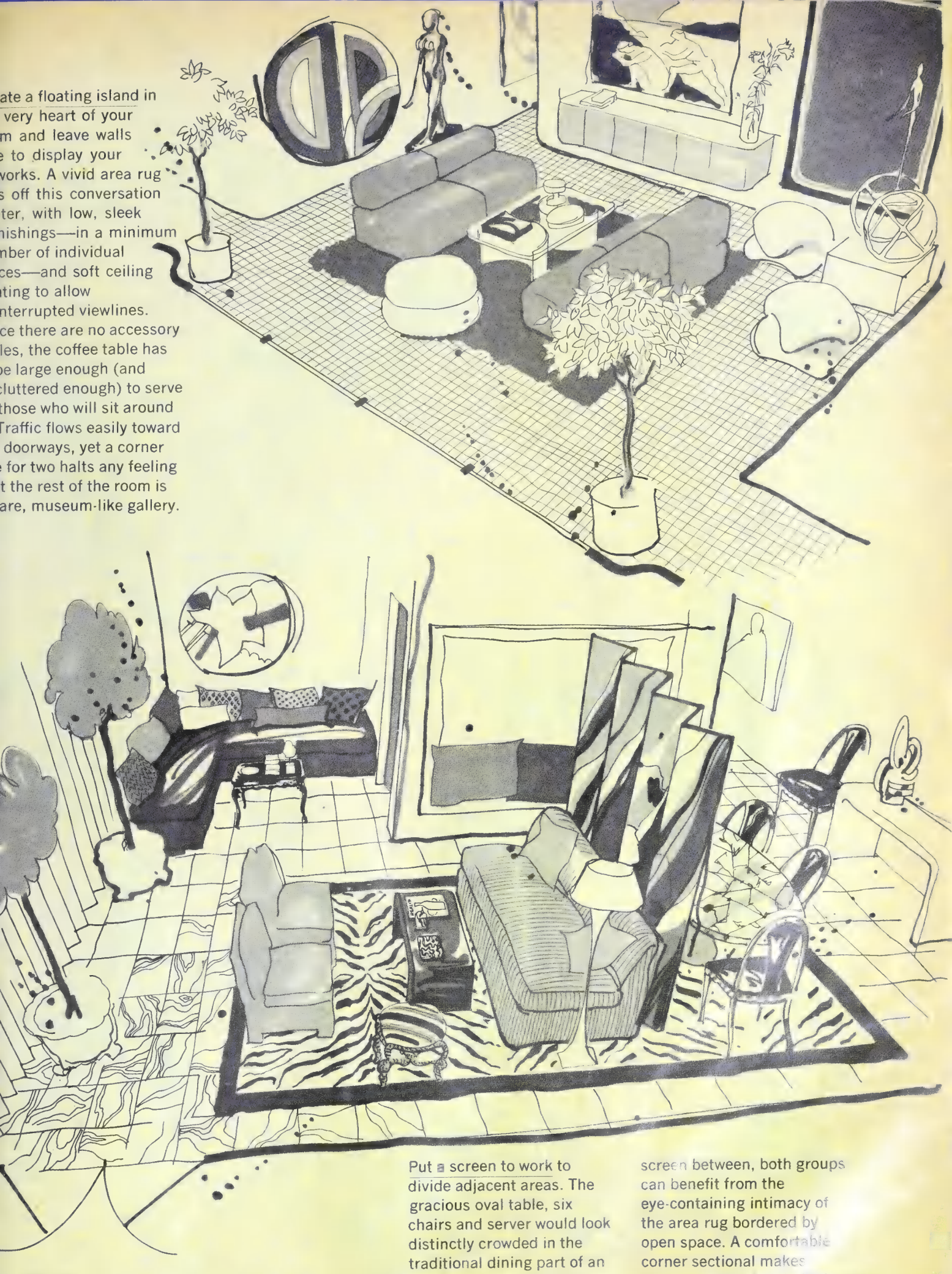
...guide your steps and define an area



Make way for traffic, but don't let your room become a cold passageway between other quarters. The logical traffic route is undisturbed in the long room above, the furnishings emphasizing one side but divided into separate, gently welcoming areas instead of one hotel-lobby array of places to sit.
Let music ring—without overpowering everything else. Open space is the only barrier in the sociable room at right, yet it forms a visible and audible break between piano and cordial fireplace grouping. Chaise, table and lamp turn the resulting awkward corner into a quiet niche for reading.
Give each area interest and one room can seem like two. Window, painting, books, a shapely urn, lamps behind the sofa—there's something to intrigue the eye anywhere you sit in the self-sufficient seating group at right. The dining area is airy and spacious, given dimension by one emphatic attraction on the credenza and a hinged screen that offers the merest suggestion of a foyer.



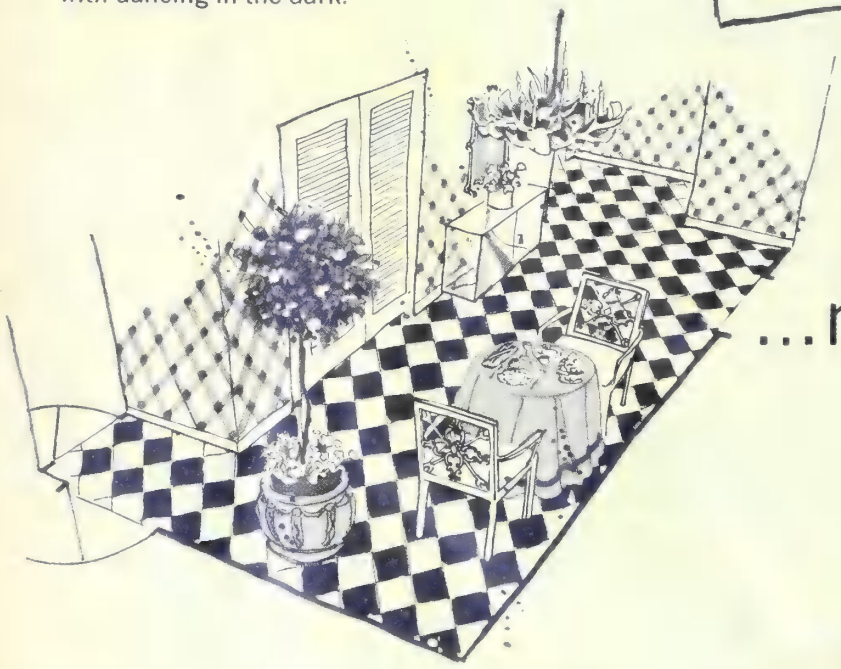
ate a floating island in very heart of your m and leave walls e to display your works. A vivid area rug s off this conversation ter, with low, sleek nishings—in a minimum nber of individual ces—and soft ceiling ting to allow nterrupted viewlines. ce there are no accessory les, the coffee table has e large enough (and cluttered enough) to serve those who will sit around Traffic flows easily toward doorways, yet a corner for two halts any feeling t the rest of the room is are, museum-like gallery.



Put a screen to work to divide adjacent areas. The gracious oval table, six chairs and server would look distinctly crowded in the traditional dining part of an L-shaped room, distinctly cluttery if just set behind the sofa. With a spectacular screen between, both groups can benefit from the eye-containing intimacy of the area rug bordered by open space. A comfortable corner sectional makes the most of the L's limited area without impeding access to the kitchen beyond.

Fill in the corners for a pretty, lively, freewheeling porch that totally ignores the old porch convention that sets the sofa against the house wall. Everything works together here. The chunky divans are really but overgrown pillows, the better to ward off a cluster of arms and legs, unified by one strong summer fabric (weather-resistant, of course). The corner placement and the tiny tables leave a free walkway, yet can easily be augmented by tray tables for porch suppers. A great big pouf adds seating glamour in the center but quickly rolls indoors if parties end with dancing in the dark.



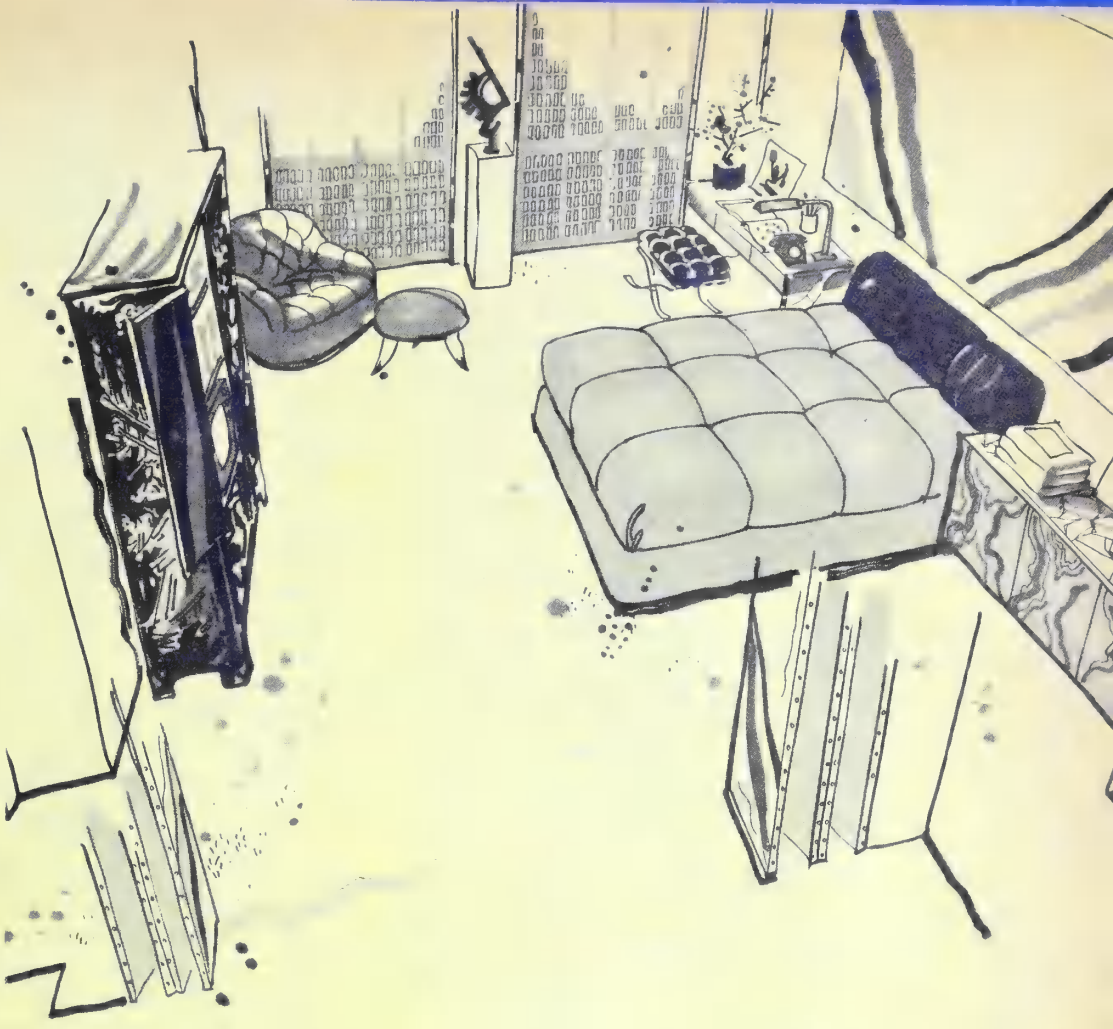


...make bare space usefu

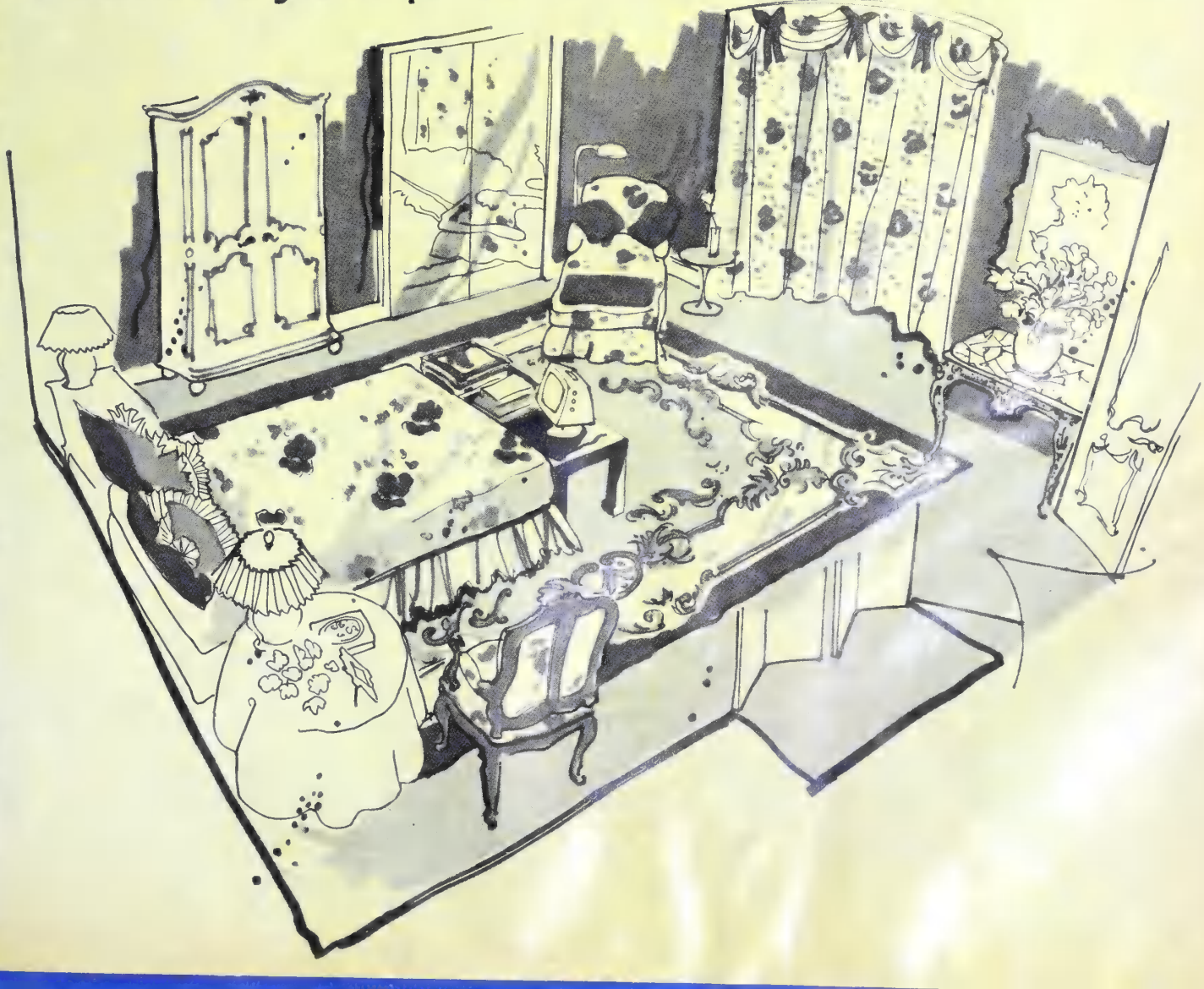
Gain a new room from a hallway decked for dining The trick is to keep it fro looking like a hall, using atmospheric lighting and properly scaled furnishin (here, there's room only f a table for two), setting off specific boundaries fo the dining space (the ser and tree) without blockin the traffic pattern or door Prepare for action in a foyer-cum-family room/d Again, the size of the furniture is most importa but many homes could pu foyer (or landing at the head of the stairs) to new with a setting like the one at left. A slim sofa an long, narrow coffee table deliver maximum capacit minimum space; a built-i wall unit holds the TV, bo games and other essentia bar supplies are in the ch at the near end. The table is both desk and informal dining table or moves out bridge when everyone's here and traffic's no worr



Aim for bedroom flexibility. Plan your furnishings to make the most of the way they're used. At right, the lamp beside the bed also lights a table that doubles as a desk; an armoire creates a second focal point and TV center opposite the bed; a long chest doubles as bedside bookshelf and storage unit—yet takes not an inch of the space needed around closet or hallway opening. The bed will rule—and sometimes there is only one wall where the bed can go. Dressing up the corners keeps the room below from being overwhelmed by bed or architectural features: a table and mirror to set off but not block the hall, round table and swirly chair to draw attention from closet doors, a graceful chaise with slender lamp and table to pull the eye down from tall bay window, armoire and mirrored doors to the bath.



and ease your private hours



WHAT YOU SHOULD KNOW BEFORE YOU START

Start with paper and pencil. Using large-scale graph paper, draw a plan of your room, indicating windows, doors, other architectural features. Then outline your furniture on another sheet, glue construction paper or cardboard on back, cut out and start arranging. It's much easier to push around a two-inch cutout than an eight-foot sofa—and if your plans are accurate, you'll be able to fit everything into its proper place.

Use common sense. Furniture arranging alone won't make a room great, but it alone will make a room function for your way of life. Arrange for your needs—the quiet zones and lively zones, places to sit and places to walk, places to look at and places to put your lighting to make that space comfortable for you.

Remember, the eye has it. How your room looks will depend on how your arrangements work with the colors, patterns, designs and styles in that room—and the visual impression is often more of a factor than the real proportion or scale or period used.

No piece stands alone. Each furnishing must be considered in relation to the pieces around it and to the room as a whole. Consider horizontal and vertical lines, the relative weight or bulk, the scale of two designs. A dark color will look heavier than a light, an all-wood piece colder than an upholstered one, an allover pattern smaller than a pattern mix, a curved line more graceful than an angular one.

Balance works like a seesaw. And a room that is not properly balanced can look as if it's sinking into the sea for the third time. The way to achieve safe-and-sure formal balance is to draw a mental line across the center of the room and distribute weight equally on each side. A more relaxed room with a free-and-easy balance would cluster all the heavy pieces at one end but would create visual interest for apparent balance at the other end. Whichever feeling you prefer, place the major elements first.

Build a pleasing rhythm. Vary the high and low elements, the light and heavy, the woods with the upholstered. Consider the way lines and shapes guide your eye around a room—a chair on the wrong side of a secretary can break that movement. Think about angles. Major pieces are best if parallel to walls—though we definitely don't believe in lining up all your furniture along the wall. Diagonal placement can seem disturbing if it interrupts the rhythm, but a chair on the diagonal can be just the contrast to wake up a seating group.

Equality is restful—but too much matching can be boring. Use a twin or two to prevent a jumbled effect, unify by repeating pattern, set a formal scheme with matching pairs—but don't overdo. Too many pairs are monotonous.

Acknowledge the architectural realities—the size, shape and height of the room, the immovable doors, windows and fireplace. Leave room to open doors; don't hide a view behind a pair of wing chairs; take advantage of the built-in interest of beams, moldings, fireplaces. Use several groupings to make a large room more intimate, a corner arrangement to open up a small one. Balance openings and solid walls—a door or archway will have more weight than a plain wall beside it.

Clear a path for traffic. Plan around a natural traffic pattern across the end of a room or use furniture to interrupt that flow and create a new one, but be realistic about movement.

Find a focal point for every grouping. Build around a natural feature or compose new ones —with one huge graphic, a whole wall of prints, a terrific armoire, a mirror above a table.

Think, too, about backgrounds. A background can affect both the visual impression and the mood of a setting. Too many prints on a wall can create a busy, uneasy background, a mirrored wall with strong light hitting it can be a constant interruption to people sitting opposite. A traditional room generally requires a more formal, more orderly background than a contemporary one. And reconsider backgrounds when you rearrange furniture.

Be logical about groupings. The most practical way to group is by function. Two comfortable chairs flanking an upright piano can look forlorn and useless. A chair and table and lamp on one side of the piano will look like a nice little reading spot. Allow enough space for every function.

Look anew at lighting. Install architectural lighting—on a ceiling track, recessed in ceiling or walls—to free tables for the paraphernalia of life. When you need concentrated table light for close work, place a lamp where it really does the job you had in mind.

Mix the usual with the unusual. Flank a sofa with commodes or cubes instead of tables. Use imaginative occasional pieces—just make sure there is enough contrast in size and shape to look intentional instead of make-do. Mix periods and styles. If the proportions and lines are visually pleasing, they'll look good together.

Build a wardrobe of flexible furnishings. Use folding chairs and tables, cushions, benches, ottomans to fill in for parties. Use screens to divide, to hide utilitarian areas, to provide a focal point. Let a trunk serve as both table and storage unit, a wall of shelves as bookcase, sculpture stand and center of interest. Let a sectional sofa change its size with your mood.

Capitalize on corners and other small spaces. A tall clock, a table, a bushy plant can be just the right finishing touch.

Place rugs with purpose, to tie together a seating group, set off a dining area, separate a music corner. Work with texture as well as size, shape and pattern. Make sure each piece is properly balanced—even if partially off the rug. Consider the function of the area. Don't use a high pile where chairs are moved a great deal.

Do anything you want, as long as it is comfortably, pleasingly arranged for the way you live. Rules are made to be broken—including ours.

THE SECOND-HOUSE DILEMMA

Where do you *really* live?



By MARY SCOTT WELCH ☐ I was going slightly schizoid over living in both city apartment and country house. I felt that I was dividing not only my time but also my self, and there wasn't enough of either to go around. I'm the woman who has everything, including two jars of mayonnaise in the city and none in the country (or is it the other way around?) but I feared I was losing my double-living mind.

I knew that I was "crying with a loaf of bread under my arm," to borrow an expression from my Depression-conditioned father. It's a great privilege to have a second house, a place where we can escape from the dailyness of living near schools and livelihood. But in a certain peculiar way my being aware of my good fortune was itself part of the problem: I felt guilty because I was not ecstatically happy all the time.

Fortunately, I've discovered that I'm not alone with my second-house trauma. By talking to other two-house people, I've come to realize that we all share both the perils and the pleasures of living in two places. As a result I've experienced a "consciousness-raising" that would do credit to a woman's liberation group. When I learned that I was not unusual, and not necessarily an ingrate, I developed the courage to examine my *modus operandus*, a first step toward correcting it. Maybe I'm still a little bit schizoid, but now I understand two-house living better, so I enjoy it more.

Our "second house" was actually a "first" until we moved back to the city seven years ago. That is, we lived there full-time when our four children were little, and when we built it, we expected to live there forever. Although we now use it only for weekends and school vacations (it's 1½-2 hours from the city), it's a full-fledged, year-round house. That makes our situation quite different from those who own ski condominiums or lake cottages or castles in Spain. Yet, as it turns out, we all grapple with the same problems, both emotional and practical. I talked to fellow weekenders as well as to those who use their more distant houses only for long vacation periods: to parents of young children, who move as a family unit, and to retired couples who use second houses as gathering points for their married children; to those who go deliberately primitive in back-to-nature settings and to those who value creature comforts (including caretakers); to isolation seekers no less than to the highly gregarious whose houses swarm with guests. I found that we're all plugged into the same circuit.

To get emotionally involved or not? One circuit is a high-voltage, emotional attachment to our number-two places. Among the men I talked to, the feelings were mostly tied up with the earth itself. Many feel a deep sense of land, of the kind of belonging that comes from being master of a tangible portion of the universe. One man put it this way: "When I'm stomping around on my own ground, I feel that I grow a little. 'This is mine,' I say to myself, and I suppose that's simple pride of ownership. But there's more to it than that. When I feel that place under my feet, I feel that I'm better connected with my whole life."

Unless she's a gardening enthusiast, a woman seems more inclined to fix her affections on the house itself. It's more her creation than are woods and fields, after all, and more her charge. Her feeling for it is often reflected in a kind of mothering of it.

But some second-house owners are calmly objective about their property. Where they go, the object is to ski or surf or hike or some such. The house itself is incidental. It's more pleasant, more comfortable for being owned—hotels, motels and rented houses are never quite right—but it's nothing to get emotionally involved with. The really cool second housers can even allow tenants into their places. (When I tried that, I was filled with seething resentment of the invaders and even a bit jealous of them.) These nonchalant types are practical people, and talking to their breed has helped me realize that I am far too hooked on our house.

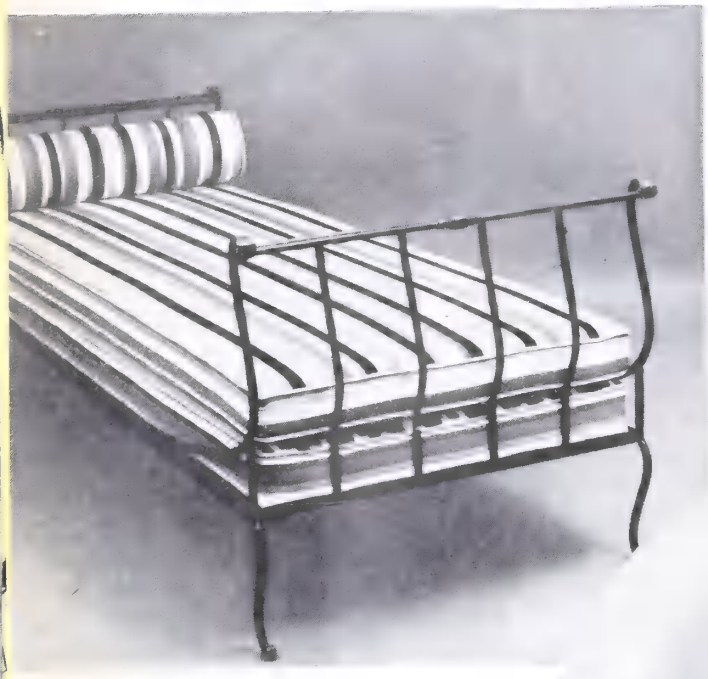
I do love the place, taking conscious pleasure from the flooding light, the free feeling of space, even the little sounds the house makes when the wind blows. But I look at the house as I look in the mirror, with the same dissatisfaction over imperfections. We had this house designed and built to our own highly individual specifications. Every piece of wood and glass is a personal expression, almost an extension of myself. Thus when I look around the house on Saturdays I tend to see what *it* needs rather than realizing what *I* need.

What *the house* needs is more tender, loving care than I can manage to give it on a weekend basis. What *I* need is to relax and enjoy the place instead of getting down on my hands and knees with a razor blade, insanely bent on scraping old wax off the toe space under the kitchen cabinets. My husband has a comparable compulsion about the outdoor work of home maintenance, but now that we've probed the problem, we think we can solve it: It may not be easy, but we have to change our way of thinking about the house. We've been spending too much time on it, as though looking after the house were the purpose of our weekends. But this is a *second* house, we must remind ourselves. As it is no longer the be-all to us, we'll have to stop trying to be all to it.

Can you be a second person? In my talks with other second-house owners I encountered another, rather more complex emotional dilemma—the question of personal identity. Are you two people, depending on *(Continued on page 94)*

'COME, SUMMER, COME, THE SWEET SEASON'

Gentle words from the dour James I of Scotland. And for his "sweet season" we suggest the summer space, a cool-shaded place to escape the sun. Four such spaces here, open to the pleasures of summer, plus a selection of the new furniture made for this kind of sunny space-thought, whether it's indoors or out.



New sleigh bed in town (*above*) or by the sea—anywhere a bed-in-disguise might be nice. The frame is wrought iron, the foam mattress cover of vervy cotton stripes. From Woodard's "Collector's Gallery," $250. More foam (*right*) but here streamline-molded into a comfortable indoor-outdoor chair, out to win plastics a place in the sun. Vaungarde, $64.

JOHN GARETTI



Summer room in the sky (*far right*), a Manhattan terrace looking wonderfully old-fashioned and countrified. The "roof" shading all the Victorian furniture is canvas laced to pipes of an awning frame, the gay windbreak, yards and yards of a Boussac-of-France cotton print. Thriving under an urbanized crab-apple tree, a garden of geraniums and pampas grass, all in pots.







Rooms that bring summer inside

Summer room in the woods (*left*). To turn a music room into a solarium equally lovely in sunny July or snowy January, the George Lethbridges keyed it to their white garden and acres of woods. They banished curtains, bought lots of wicker, had Decorator Richard Phelps dye a zebra print green and white. Walls they made white-white, the ceiling palest sky-blue.

Welcome in any indoor gathering, a swiveling party chair (*below far left*), upholstered in a blaze of flowered cotton. Its aluminum frame comes enameled or polished. By Woodard, $159.

Outdoor chaises forever! Especially when they have the crisp lines of the one at left below. The framing comes in 14 colors, the vinyl straps in eight. Meadowcraft. Lounger, $63; ottoman, $25.

Summer room by a new pool (*above*). The Woolworth Donahues made their new lanai-summer room happen after they moved their rose garden over to make way for a pool. Their decorator, Bernard Gelbort, glassed in an existing porch. The result—an entertaining space with a new view and never mind if Long Island weather changes mid-party. To make it an easy-care room, the floor is covered with herringbone-patterned vinyl and the cushions in kid-soft Arpel from France. All the big begonias are very local—from the family greenhouse.

An American classic—the aluminum outdoor chair (*left*). This year, it's brightly enameled and looks stylishly Italian with sculptural tubular lines and one-curve seat and back. By Brown Jordan, $78.

PHOTOGRAPHS BY TOM HOWARD GRAFF, BELOW, JOHN GARRETT

Cool new ways to stage a summer sit-in



A California warm-weather room (*right*). In its previous incarnation, this sunny space was the Lewis Brackers' garage. Now, opened up with a domed ceiling and wall of windows facing the pool, it's their party room, game room, pool-house, studio all in one. Sally Sirkin designed it as a marvelous barefoot-with-style kind of environment—the Flokati rug nice to touch, the antique furniture decidedly relaxing. All the fabrics are bonded to clear plastic so people can enjoy the room in bathing suits wet or dry.

A tuxedo sofa in rattan? Yes, with plump cushions covered in fresh wet-look vinyl (*top left*). A natural wherever you'd like a sociable, clunky-strong shape. Calif-Asia, $580.

For eating alfresco, an airy variation on scroll-armed Regency dining chairs (*left*). It's all enameled Alumaloy, and the curved seat is so smooth and comfortable there's really no need for a cushion. By Molla, $54.

How to laze away a summer day? Maybe on this wonderful undulating new chaise (*below*), the cushions dacron-filled and covered in wavy print cotton. Its Bauhaus-sleek framing, surprisingly, is rattan. Willow & Reed, $495.

PHOTOGRAPHS THIS PAGE JOHN GARETTI OPPOSITE, MAX ESKENAZI. FOR DIRECT INFORMATION, PAGE 26

By JAMES DeLONG □ The idea of lakeside living amid the sighing presence of tall trees evokes visions of fleeting holidays in far places. But on Lake Washington's Mercer Island—12-minutes from downtown Seattle—Mr. and Mrs. Merle D. Cohn and their two daughters live such a mind's idyll the year round. Their cedar dwelling, designed to cover the waterfront in the dual role of townhouse and escape home, is a light-filled, stately space that Merle Cohn can come home to in time to take his family for a sail before supper or to host a formal dinner party.

To achieve the best of these two worlds on a steep, limited site, Architect Reid A. Morgan conceived a three-story decked-and-terraced structure that descends from an upper-level carport and entrance to a boat dock at water's edge. In between, the two worlds share a rare continuum of pervasive space and a common denominator of utter simplicity—basic premises of both townhouse elegance and the easy freedom of a vacation place out in the country.

To enhance his concept, Morgan enlisted the expert plantsmanship of Landscape Architect Robert Chittock, who also designed the tiered complex of lakefront facilities. Furnishings and color coordination were in-family services provided by Lorraine Cohn.



The space secret of this house is not in the space itself—although the two-story volume of the principal living areas is considerable—but in the skillful way that it has been interrupted (though not blocked) by such functional necessities as the stairway and an open passage bridge. These carefully planned incursions into the nothingness of open space give it the somethingness of scale, dimension and depth that bring it within the range of human awareness and appreciation.

The bridge, which can be seen through the windows from outside (*left*), connects the entry level with Mrs. Cohn's upper studio. (An accomplished painter, she has a second studio in the basement where she sculpts with a welding torch.) It also creates a mid-air visual divider between the living and dining areas. Seen from the bridge, the living room (*lower right and cover*) is a constant pageant of moving window shadows. The tall wall at the opposite end of the room (*upper right*) is an expandable art gallery.

CHARLES PEARSON



Space and simplicity enable this dwelling to double as townhouse and escape home

From the dining area (*right*), 17-foot-high windows look out into an intimate rhododendron-filled garden, and up the slope to the top of the forest beyond. The underside of the bridge to the studio appears in the upper corner of the photograph. The dining floor is of beige Botticino marble the Cohns salvaged from the razing of an old movie palace in Seattle. The bronze-and-walnut table and buffet were designed by Robert Stanton. Paintings over the buffet were mounted on a bleached linen wall surface that was acrylic-coated to minimize dust. The totem garden sculpture is by Roy Setziol. Another view of the dining area (*below*) is seen from the bridge. It indicates the great vertical and horizontal spatial depth that results from this kind of open planning. The sheltered outdoor bridge seen through the windows leads from the guest parking area to the upper entry. The quiet garden view toward the hillside is an ideal foil for the busy lake panorama also visible from the dining area. The bluewater end of the long kitchen (*left*) is set aside for breakfast, snacking and round-table discussions. The wrought-iron and mosaic-topped table, as well as the hanging lamp, were designed by Mrs. Cohn. Opening to the deck, this space is a handy staging area for outdoor serving. The bleached oak floor is softened with Oriental rugs. As elsewhere, much of the available wall space has been filled with paintings and drawings.

Skillful open planning allows two-way views to lake and garden



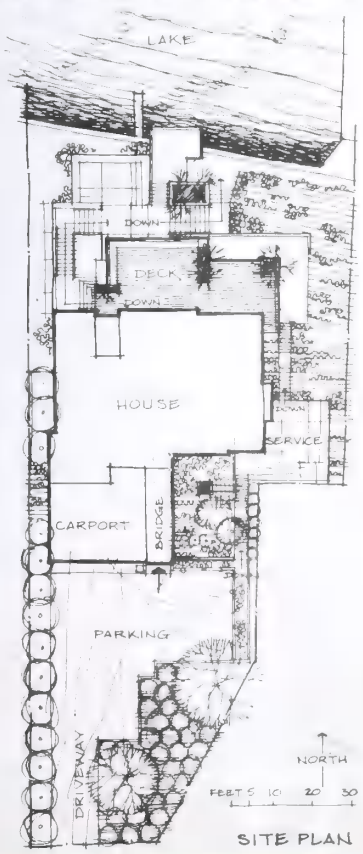






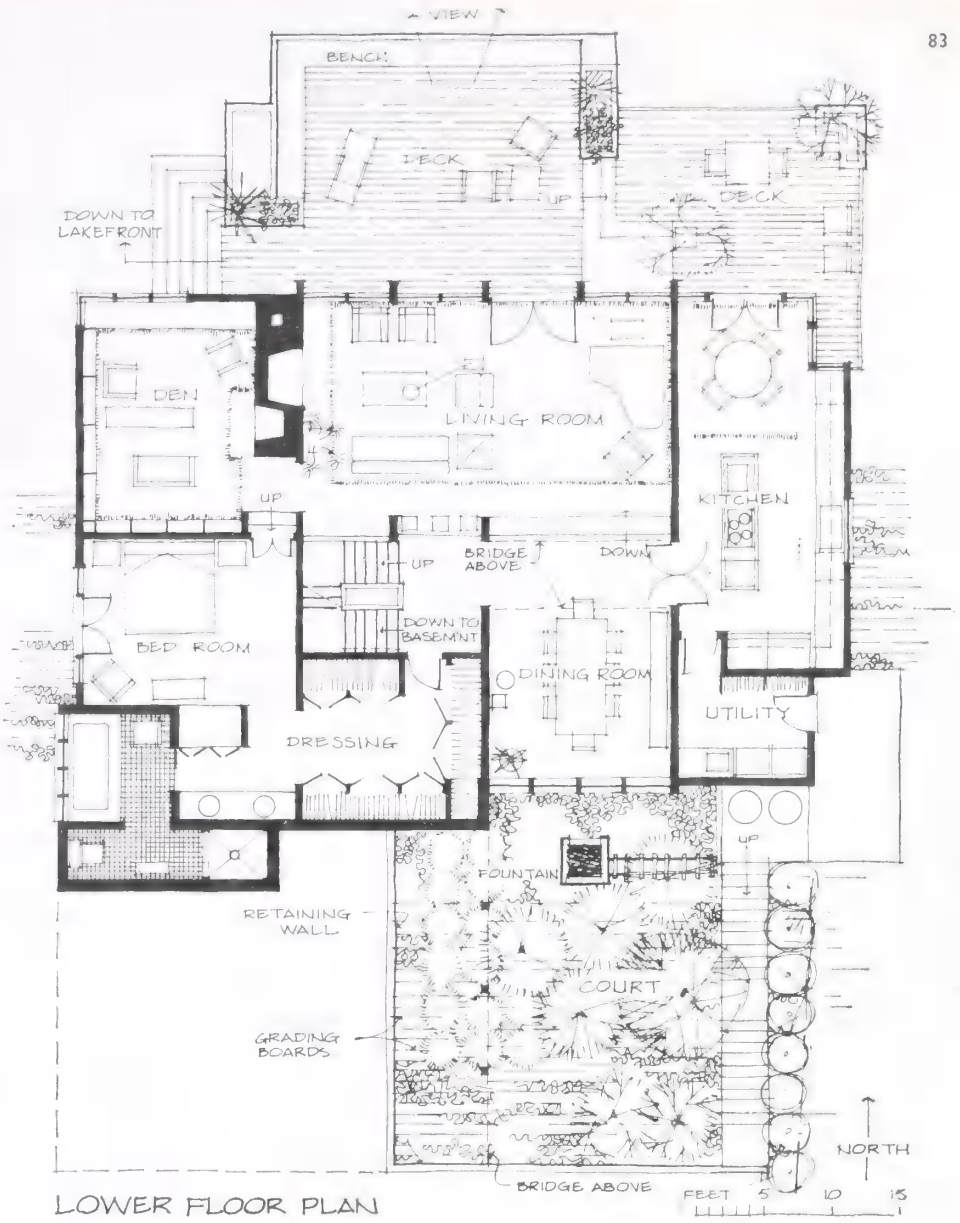


The master bedroom (*left*) is quietly sequestered but easily accessible from the rest of the house. Though not a large room by itself, it is expanded visually by the trellised garden outside and an adjoining bathroom and dressing area of luxurious proportions. A beige-white beaver bedspread softens the chromed-steel bedframe and establishes a restful, monastic palette in the room. The abstract wall construction is by Lorraine Cohn. In the master bathroom (*near left, below*), a sunken tub basks in suffused green light that filters in through obscure glass from the garden outside. Both the tub and the floor are made of marble from the vanished Orpheum Theatre. The tawny, wood-and-leather den (*far left*), doubles as Merle Cohn's office-away-from-the-office. Two steps down from the master bedroom, it has a small fireplace and its own peek at the lake. The plot plan (*below*) shows how the house and its many landscaping elements work together to conquer a problem site. Despite a steeply descending driveway from the public road above—the stringent property line setbacks and height-limit rules that further restricted an already narrow property—ample parking and turn-around space in front of the carport has been provided for guests. The garden terracing that surrounds the house is formed of redwood planks arranged in subtle gradations similar to the steps that lead down to the waterfront. The delicate texture and scale of these planted tiers give the structure an aspect of classic dignity. The floor plans (*right*) clearly show the logical simplicity of the architect's concept. There are no tricky traffic patterns, no jarring intrusions of one space upon another. All areas flow gently together but each retains its individual privacy where needed. The great sense of spatial serenity and vertical dimension that is felt in this house stems directly from its superb floor plan.

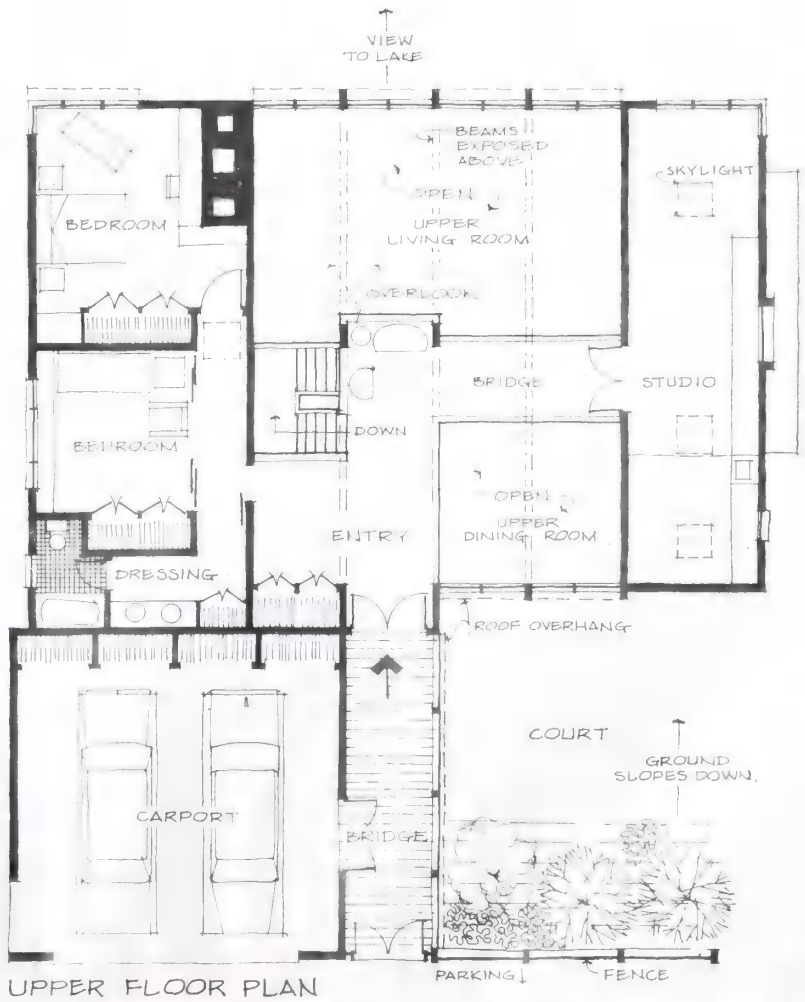


SITE PLAN

PLANS, T. GRANVILLE PRODUCT INFORMATION PAGE 26



LOWER FLOOR PLAN



UPPER FLOOR PLAN

Second-stage guide to a gardener's garden that gives waves of color from

ALL-SEASON FLOWERS

By ELVIN McDONALD □ It's relatively easy to have a garden that bursts into bloom for one short season. What is more difficult is to plant a garden that gives some bloom at any given moment in all seasons. A sound plan is the answer, and for this we turned to Landscape Architect John Philip Baumgardt, who conceived the design shown here. We introduced his plan in the October 1970 issue along with recommended fall plantings for spring bloom. Now is the time to plant the seeds and bulbs suggested here—the second stage if you began the garden last fall. Or you can start the garden in this season by planting everything now except the hardy bulbs, which you can plan to put in next October.

In its simplest form, Baumgardt's garden consists of four plant groupings: (1) trees and shrubs, (2) hardy perennials that return year after year, (3) spring-flowering bulbs, which require planting once in the fall and then keep coming up in succeeding years, and (4) annual flowers and tender bulbs, which must be planted every year in late spring or early summer. Within this scheme, all kinds of variations are possible. For instance, clumps of spring-blooming *Phlox subulata* and perennial candytuft might be massed here and there along the front of the border instead of using all "low annuals" as indicated. In place of some medium-size annuals, you might plant three clumps each of irises, peonies and daylilies—selecting three different varieties of each that give early, midseason and late bloom.

To begin the garden now, your first step is to choose a sunny site where the soil is well drained. As shown, the plan is 38 feet long and varies from six to 20 feet wide. Measure off the area, making any adjustments necessary for your own plot of ground. Use a garden hose to lay out a pleasing curve. Then spade the soil to a depth of at least 10 inches. If your soil is sticky clay, incorporate peat and sand to give it a spongy texture. Next, plant the flowering dogwood—or any other small flowering tree of your choice, which might be a redbud, ornamental crab apple, peach or cherry—and the roses, clematis, bittersweet and silverlace vine. Then, put in the hardy perennials, such as spuria iris, heuchera, hosta and helleborus, and finally the annuals and tender bulbs that will give a major flower show from mid- to late summer.

Along the front of the border, sow seeds or set out started plants of low-growing annuals—the carpeting kinds such as sweet alyssum, Dahlberg daisy, lobelia, portulaca and dwarf dianthus. Behind these, through the middle of the border, you can use any sun-loving annuals of medium height. The fibrous-rooted bedding or wax begonias (hybrids of *Begonia semperflorens*) are superb, in varieties such as Organdy, Sleeping Beauty and Lady Derby. Or you can use petunias, geraniums, snapdragons, marigolds or zinnias. If you planted bulbs last fall, interplant the annuals carefully so as not to disturb the bulb foliage, which should not be removed until it has ripened and turned yellow. In the shade of the tree, plant impatiens. They will be covered with bloom until frost. In this area you might also put in a few tuberous-rooted begonias.

If you did not plant lilies last fall, the bulbs can be planted now, as soon as possible. Place them in clumps of at least three toward the back of the border, selecting from kinds that bloom early (Mid-Century), midseason (Harlequin) and late (Auratum hybrids).

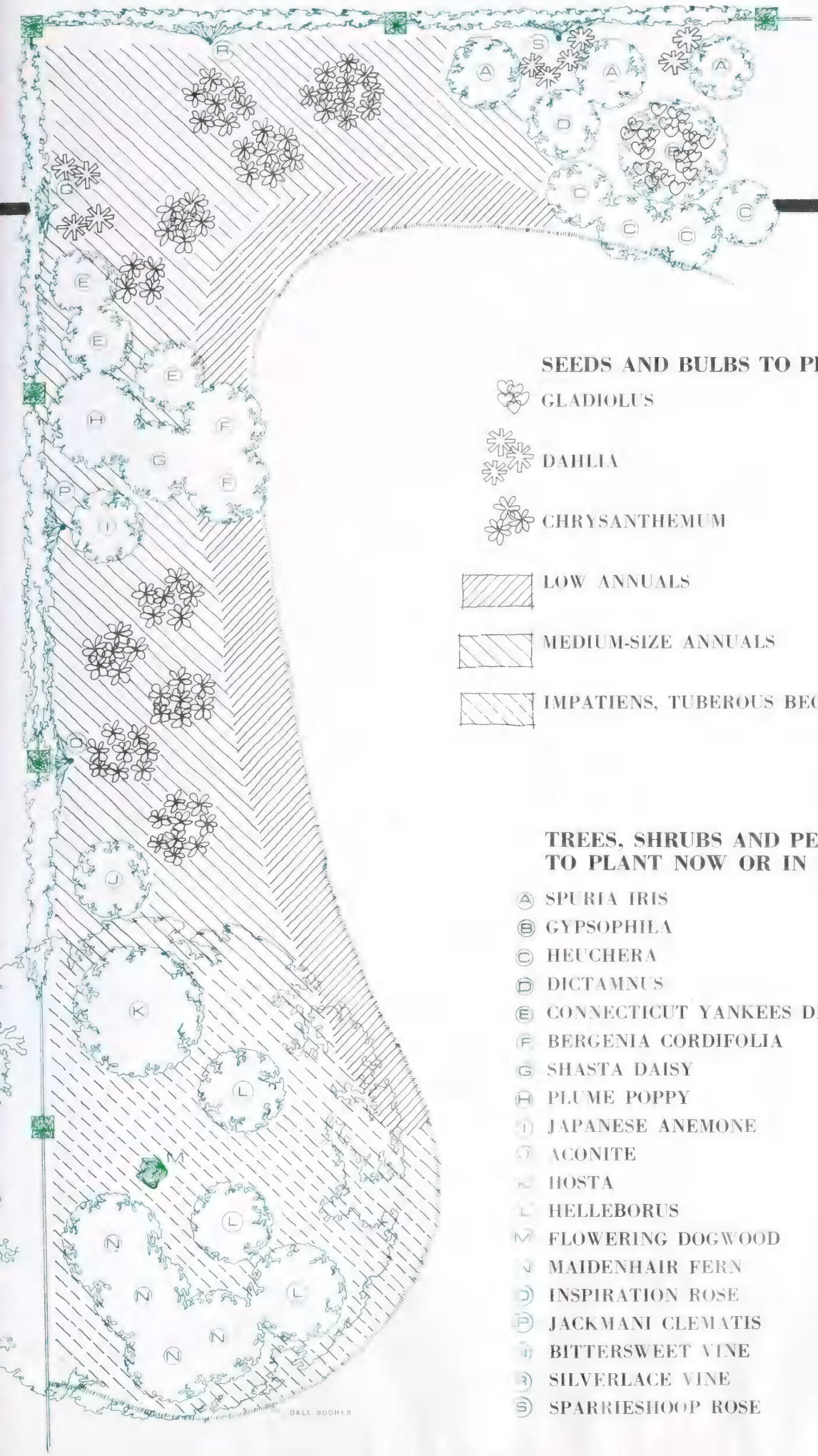
After the gypsophila (baby's-breath) blooms in the spring, shear it back to a few inches from the ground and surround it with gladiolus as indicated on the plan. Varieties are available in every color of the rainbow, in sizes varying from the delicate, wiry-stemmed *tristus* types (only 12 inches tall) to the near-delphinium-size hybrids. Plant the corms about four inches deep. Blooms open about 60 days after planting.

Position clumps of dahlias toward the back of the border, as suggested on the plan. Today's varieties are a far cry from those monstrous dinner-plate kinds that used to be grown only by dahlia fanciers. Now the trend is to medium-size varieties that grow three or four feet tall and literally cover themselves with flowers—in any color you might wish. Some of the new breed of dahlias are Carousel (purple), Wagschall's Goldkrone (orange-tipped yellow), Octupus (pale yellow), Coral Robinson (red), Brandaris (scarlet-orange, yellow center) and Pinkette (rosy pink). Plant the tubers on a cushion of well-prepared soil in a hole six inches deep: at first cover with two inches of soil. When the sprouts are eight to 10 inches tall, fill in the rest of the soil and nip out the growing tips.

If you put in clumps of chrysanthemums last fall, divide and reset them now. Otherwise, put in new plants, selecting hardy garden kinds for placement toward the back of the border and the low-growing cushion mums toward the front. The key to success with chrysanthemums is to divide and reset them each year, discarding the woody center growth and keeping only the strong new shoots.

At the same time that you plant chrysanthemums, put in a clump of three Michaelmas daisies in the corner of the garden. With the silverlace vine and bittersweet for background, they will be a beautiful picture in fall bloom.

The green plan shows the suggested arrangement of permanent hardy perennial flowers, a flowering dogwood tree, climbing roses and vines. The black overlay indicates annual flowers and bulbs that should be planted now. Within this framework, hardy bulbs are planted in autumn for spring bloom, as detailed in the October 1970 issue of House Beautiful.



SEEDS AND BULBS TO PLANT NOW

GLADIOLUS

DAHLIA

CHRYSANTHEMUM

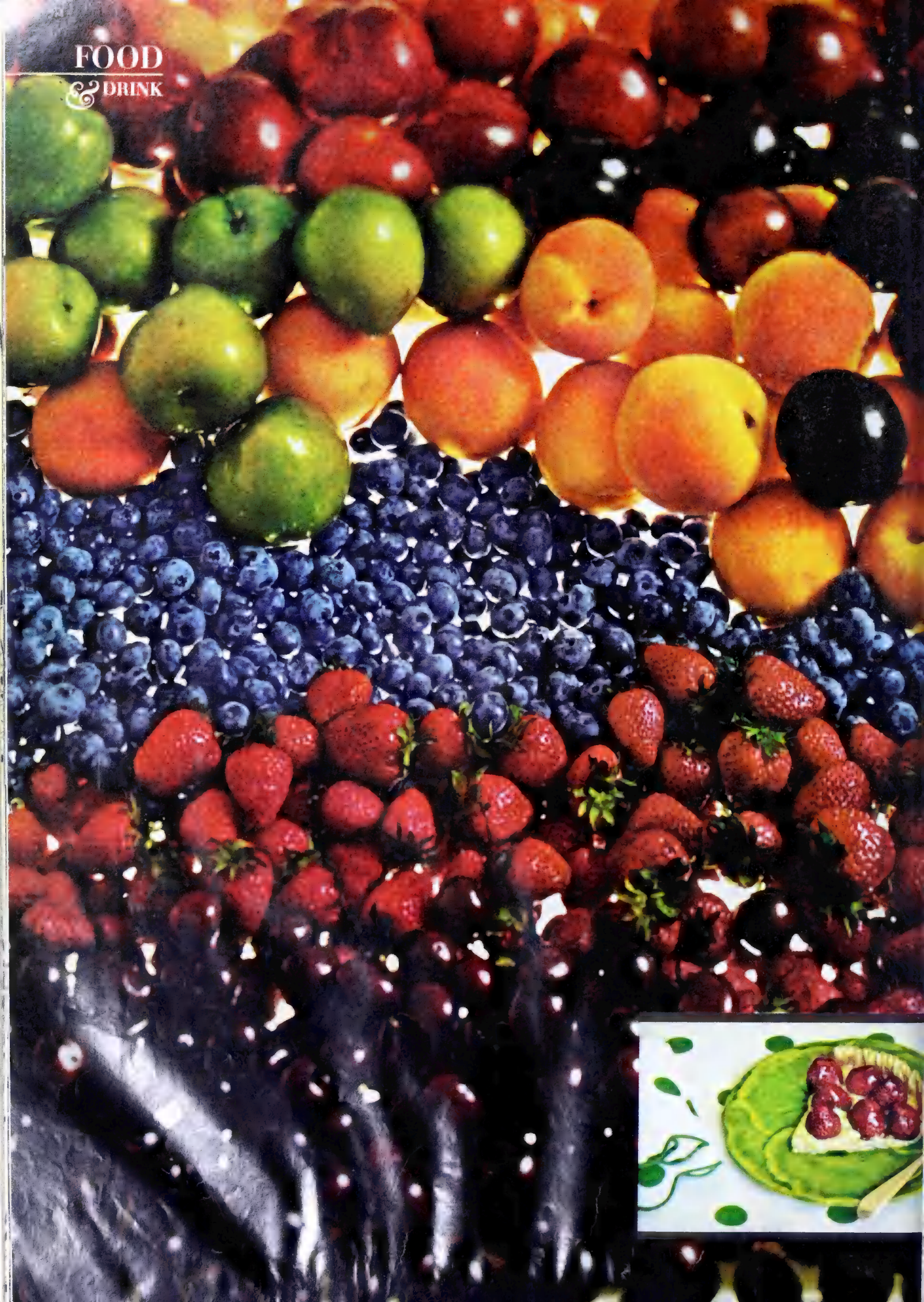
LOW ANNUALS

MEDIUM-SIZE ANNUALS

IMPATIENS, TUBEROUS BEGONIAS

TREES, SHRUBS AND PERENNIALS TO PLANT NOW OR IN THE FALL

- (A) SPURIA IRIS
- (B) GYPSOPHILA
- (C) HEUCHERA
- (D) DICTAMNUS
- (E) CONNECTICUT YANKEES DELPHINIUM
- (F) BERGENIA CORDIFOLIA
- (G) SHASTA DAISY
- (H) PLUME POPPY
- (I) JAPANESE ANEMONE
- (J) ACONITE
- (K) HOSTA
- (L) HELLEBORUS
- (M) FLOWERING DOGWOOD
- (N) MAIDENHAIR FERN
- (O) INSPIRATION ROSE
- (P) JACKMANI CLEMATIS
- (Q) BITTERSWEET VINE
- (R) SILVERLACE VINE
- (S) SPARRIESHOOP ROSE



Strawberry Tart

Crème Patissière
Pâté Brisée
2 cups strawberries, washed, hulled and dried
½ cup currant glaze

Crème Patissière

1 cup milk
3 egg yolks
⅓ cup sugar
½ teaspoon vanilla
2 tablespoons cornstarch

Bring the milk to a boil and set aside. Combine the egg yolks, sugar and vanilla and beat with a rotary or electric beater until the mixture makes "ribbons" and turns a pale yellow, about three to four minutes of steady beating. Add the cornstarch and beat until smooth. Slowly add the hot milk, whipping constantly. Pour the mixture back into the saucepan, place over moderate heat (a Flame Tamer is handy here) and bring to a boil, whipping constantly with a wire whip. Allow to boil five to six minutes, stirring constantly. At this point the crème should be very thick and smooth. Place a piece of Saran flat on the surface to keep a skin from forming and refrigerate. Makes about 1½ cups.

Pâté Brisée

1½ cups flour
1½ teaspoons sugar
½ teaspoon salt
¾ cup (1½ sticks) sweet butter, cut into pieces
¼ cup ice water

Combine the flour, sugar and salt in a bowl. Add the butter and work into the mixture with a pastry blender or two knives until mealy. Sprinkle the ice water over all and work it in with your hands. When you have a ball, wrap in wax paper and refrigerate for about half an hour. To make and bake a tart shell, follow directions on page 93. *To finish the Strawberry tart:* Lift the ring from the pastry shell and slide the shell onto a suitable serving plate or cake stand. Fill the center with *Crème Patissière* to about half the depth of the shell. Arrange strawberries on top of the crème. Melt a few tablespoons of currant jelly and brush each berry with some of the glaze. Do not refrigerate.

*Paula Peck's Glazed Peach Tart***

Rich tart pastry (page 93)
⅛ teaspoon cinnamon
½ cup walnuts, almonds or pecans, ground fine
1½ pounds freestone peaches or nectarines (about 3 to 4 cups sliced)
½ cup superfine sugar (about)
Apricot glaze*

Combine the cinnamon and nuts and sprinkle over the bottom of the unbaked pastry shell, pressing them in gently but firmly.

To prepare nectarines or peaches, cover with boiling water for a few minutes. Then peel, cut in half, remove pit and slice fruit rather thin. Sprinkle the fruit with sugar. (*Note*, the amount of sugar depends on the sweetness of fruit. You'll have to use your head.)

Place the fruit in the pie shell, making a design with the slices on top. Bake in a preheated 400° oven for 35 to 40 minutes or until juices bubble in the center. It may take a few minutes longer. If the pastry browns too much, make a "tent" of foil and place over the entire tart.

While still hot, brush with apricot glaze.

**Apricot Glaze*: Heat the contents of a 10- to 12-ounce jar of apricot jam with ½ cup water and ½ cup sugar. Bring to a boil, stirring constantly. Then boil slowly for five minutes. Strain through a fine sieve and perfume with rum, Cognac or kirsch to taste.

**Adapted from one of our best cookbooks, Paula Peck's *The Art of Fine Baking* (Simon & Schuster).

Plum Tart

Rich pastry (page 93)
1½ pounds ripe plums (about)
½ cup superfine sugar (about)
Red currant jelly, melted

Make the pastry and line a 9-inch flan ring (page 93). Place in the freezer. Wash the plums, cut in half and remove the pits. If small, use halves; if large, quarters.

Arrange the fruit in the flan ring, making a pretty design on top. Sprinkle with the sugar. Bake in a preheated 400° oven for 35 to 40 minutes or until the syrup bubbles in the center and the pastry is golden. If the pastry browns too fast or too much, cover the entire pie with a "tent" of foil. While it's still hot, brush the fruit with melted currant jelly.

Cherry Tart

Rich pastry (page 93)
1½ pounds ripe cherries, sweet or sour
½ cup superfine sugar (about)
Red currant jelly, melted

Make up the pastry and line a 9-inch flan ring (page 93). Place in the freezer. Wash the cherries, pull off the stems and remove the pits.

Arrange the fruit in the flan ring, making a pretty design on top. Sprinkle with sugar. If sour cherries are used, you will probably need as much as 1 cup of sugar. Bake in a preheated 400° oven for 25 to 35 minutes or until the syrup bubbles in the center and the pastry is golden. If the pastry seems to brown too much, cover the entire pie with a "tent" of foil. While still hot, brush fruit with melted currant jelly. *(Continued on page 92)*

BACKGROUND: REG VON CUYLENBURG. INSET: TOM WIER

By HELEN McCULLY □ Such a lovely time of year, June, the markets burgeoning with fresh fruits—smiling strawberries, plums (green, red and purple), bright cherries, golden peaches, apricots and nectarines, fat blueberries—making the "sweet" problem no problem at all. There is nothing more delicious than fresh fruits *au naturel*, but, too, there is nothing more delicious than fresh fruits with an apricot or a currant in a shell of rich pastry.

FRUIT TARTS & PIES

FOOD & DRINK

HOW TO READ A WINE LABEL

Even before tasting a wine, you can learn a lot about it—from the label. A three-part story, beginning here with France, other areas in July and August.

By WILLIAM CLIFFORD □ Can you really tell a wine by its label? Not totally, but you can tell enough to help you decide whether to try it or not. Unfortunately a label won't tell you if it's a bad bottle, if the wine is spoiled by a defective cork, or if it has been frozen or overheated in storage. But you can tell a great deal about its type, its origin, and its claim to a high-level pedigree.

First, some universals, found on all wines. The label always tells the degree of alcohol—usually around 12% for table wines, (16% to 20% for brandy-fortified apéritif and dessert wines, which we are not considering here). It will indicate if the wine is carbonated, either by the word Champagne or another term such as sparkling, crackling, or *mousseux*. It always tells the country of origin and usually (in France) the region, such as Bordeaux or Burgundy. Most fine wines are vintage labeled, and the year will appear on the label. When it does, you can consult a recent book to see how this vintage is described for this particular district or vineyard. The label tells the names of the actual producer and/or the shipper (who frequently buys young wine in bulk, ages it, and sends it out to the world), as well as the importer. From experience you will learn some of the better names to look for.

The name of the wine itself usually appears in the largest letters. There must be between 10 and 20 thousand different wines, each with its own name, and it seems at first like a whole new language. But it isn't really that complicated because most of the names are only slight variations of others. Still, there are several fundamentally different ways of naming wines: by geographical place name—district, commune, or specific vineyard; by grape variety; and by made-up trademarked name. France uses just about all of them in one region or another.

We'll begin with the leading fine-wine region of France —Bordeaux. It gives a clear picture of geographical labeling and shows how quality starts at the top with the smallest, most specific area and ends at the bottom with the largest, most general area. One of the key words is chateau, which normally means castle or manor house. In Bordeaux it means something else: a delimited property with a vineyard, planted only in legally specified varieties of grapes, cultivated in certain ways.

(Continued on facing page)



1 2 3 4 5



6 7



8 9 10 11



12 13 14



15 16 17

*To illustrate the geograp cal basis of much Fre wine labeling, here are levels of Bordeaux wi modest to great, top to tom: a trade-marked w from the large region Bordeaux; a wine from doc, one of the five best tricts of Bordeaux; a w from Margaux, one of fine communes within doc; a wine from an standing chateau (Châ Palmer) in the commun Margaux; finally, a w from the premier cha of the commune, Châ Margaux itself. Note following specifics: **1.** basic type of wine, and der it the quantity and coholic content. **2.** trade name of this (and no other). **3.** pelation Contrôlée" the place name inse assures you that Fre laws have controlled standards by which the was made. **4.** The nam the merchant or ship **5.** "Matured in their lars" means that B & aged, blended, and bo the wine. Not the sam chateau-bottling. **6.** year of the vintage (no vintage on label abo **7.** The name of the win this case a district, on the choicest in Borde **8.** Merchant's name, his copyrighted seal al **9.** The name of the w Margaux is a leading mune in the Médoc. Same as #5 in a fa way. **11.** The impor name, often on a secon bel. **12.** The name of wine. Palmer is a chateau in the Mar commune, classifie "Third Growth" but ferring not to put on the label. **13.** Nam the company owning Palmer property. **14.** tled at the chateau" ins that the wine is only chateau grapes and matured and bottled t Beware of "Mis en teille à Bordeaux" w means much less. **15.** name of the wine. Châ Margaux is one of "First Growths" in deaux; the wine, one o greatest of France. words "Grand Vin" ben have no legal meaning. The chateau-bottled cation, often printed gonally. **17.** "Class First Great Growth." the classification of*

If wine is made on the premises —let's call it Château Bicoque— using only the grapes grown there, then it is automatically a Bordeaux chateau wine even if the "chateau" is nothing more than a shed. The grapes may be crushed and fermented in portable equipment and barrels of new wine carried off for storage elsewhere; it is none the less authentic Château Bicoque, and the name on the label ensures that. Of course this situation is an exception, not the rule. Many of the most famous estates have sumptuous houses and great cellars.

Classified information

Beyond the chateau designation, you will often see an official classification on the label, as for example "deuxième cru classé" ("second classified growth"). Of the 2,000-odd Bordeaux chateaux, 67 of the best in the Médoc were officially classified in 1855 at levels called "first" through "fifth" growth. The 62 of these still doing business are the ones that get the lion's share of attention and that on the whole still produce the best wines—together with the leading chateaux of Graves (classified in 1953 and 1959), Saint-Emilion (classified in 1955), and Pomerol (not yet classified). However, a Médoc chateau that was classified third such as Palmer (or fourth or fifth like many other fine ones) may elect not to put this fact on its label because it seems to suggest, at least to foreigners, that the wine is third (or fourth or fifth) rate. Actually *any* position in the 1855 classification means one of the finest wines of the Bordeaux region.

Every chateau is part of a commune or township, and lesser wines coming from other vineyards in the commune can use the commune name on their labels. Thus Château Margaux is in the commune of Margaux, but wines named simply Margaux are blends of non-chateau production from this commune, with or without the characteristic taste of the great chateau, better or worse according to the skill and integrity of both the blender and the shipper.

Other communes are not so conveniently named. Châteaux Lafite, Latour, and Mouton, for example, are in the commune of Pauillac, and there is no Château Pauillac. The three Léovilles are in the commune of Saint-Julien. Cos d'Estournel is in Saint-Estèphe. To verify such names, to know what characteristics to expect, to find complete classified listings, and for much other useful information, you need a wine encyclopedia such as the excellent ones by Frank Schoonmaker or Alexis Lichine.

Below the commune-labeled wines are the wines of a whole district, such as Médoc or Saint-Emilion. And below them, because they came from a much larger area, are wines with the appelation Bordeaux Supérieur. These are blends of any of the 22 districts into which the half million Bordeaux acres are divided, and must have 11.5% of alcohol (for red wine). Last of all —and lowest on the quality scale —comes plain Bordeaux, which has to be only 10% but at least should have more character than Vin Rouge or Vin Blanc from any old part of France.

This hierarchy of labeling is strictly regulated by French laws known as Appelation d'Origine Contrôlée. "A.O.C." or "Appelation Contrôlée" are signs to look for on labels—they guarantee that the wine actually was made in the area named. A notch below A.O.C. comes V.D.Q.S., which stands for Vins Délimités de Qualité Supérieure and still promises quality under government controls. V.D.Q.S. wines come from lesser areas than Bordeaux and Burgundy.

What's in a name?

The great Bordeaux wine merchants like to have their own exclusive wares, both in terms of chateaux that they own or monopolize, and wines with names that no one else can use. For a long time the usual practice was to make a quality blend under the company name with the word *monopole*: for example, Kressmann Monopole, which isn't very well known in America though popular in parts of northern Europe. The more recent trend is to invent a trademarked name such as Mouton Cadet (the popular Bordeaux blend sold by Baron Philippe de Rothschild, who also owns Château Mouton-Rothschild—though Mouton Cadet does not have the relation the name seems to suggest to the illustrious Mouton), and Barton & Guestier's Prince Noir shown in our illustration. For the quality of these wines you trust the reputation of the Bordeaux merchant, and you expect approximately what you've had under this label before, regardless of vintage variations, market conditions, or other factors.

The great majority of Bordeaux wines carry place names —vineyard or estate, commune, district, or whatever. The same holds true for Burgundy, the second large wine area of France. Here, only a handful of estates use the [Continued on page 96]

A goodly part of the pleasure of drinking wine is provided by what you drink it out of. And you'll get a great deal of pleasure drinking from the Connoisseur's Collection by West Virginia Glass. Every piece is handcrafted for the purpose of enhancing the grape. The delicate stems taper into bowls full-bodied enough to allow a wine's bouquet to blossom. The clear, sparkling crystal sets off a wine's jewel-like color. So find out how something so richly rewarding can cost so little. Find the Connoisseur's Collection at department stores or glass and wine shops.
For where to buy the Connoisseur's Collection and our Party Smarty booklet, send 25¢ to Dept. HBF, Box 187, Parkersburg, W. Va. 26101.

There's more to wine drinking than the wine.



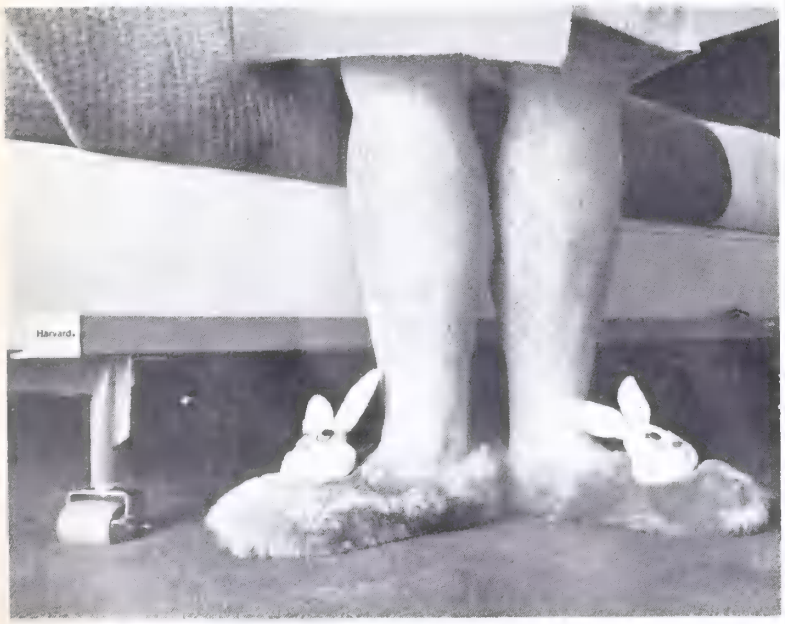
West Virginia Glass Company, Weston, West Virginia.

Your walls don't have to live in the same country as the rest of your room.

Accent the furniture of one period with a wall from another. There's a Carolina Mirror to mix with any style or match the finest furniture or solve the toughest decorating problem. Send $1.00 for a complete color catalog and the name of your nearest dealer. And make whatever country your walls live in a better place to live.



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How to spot a bedroom imposter.

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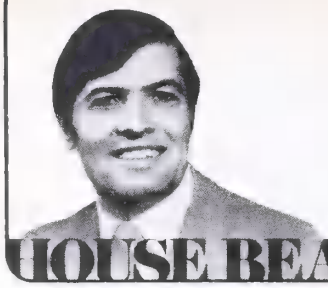
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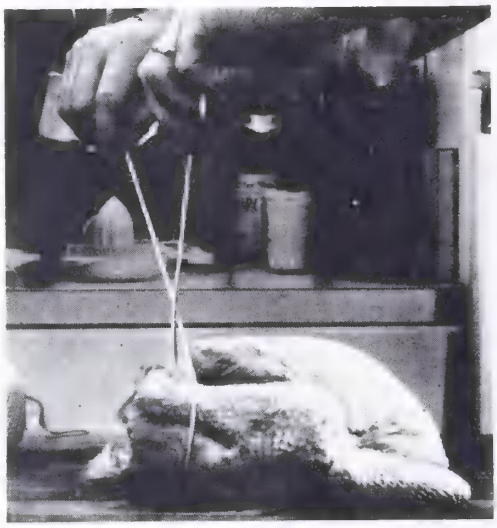
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How to truss a bird two ways
By Jacques Pepin

THE HOUSE BEAUTIFUL CHEF

What, essentially, is the purpose of trussing a bird or tying up a roast? It is so that once properly tied—and I emphasize properly—the bird or roast, as the case may be, will keep its shape and roast evenly throughout. Here are two methods for trussing: one with a trussing needle (as practiced in the French kitchen) and one without.



To truss a bird without a trussing needle, *trim the tips off the wings and tuck the first section under the breast. Place the chicken on its back and slide a string under the back next to the tail. Then lift the string on both sides and cross it over the top.*



Then slide *the string under the end of the drumsticks and pull it tight. Both legs are now contained in a loop and secured tight to the breast of the chicken.*





Pull the string *along both sides of the chicken, above the wings and behind the bone of the neck. This, you will note, pushes the breast up. Tie securely—and your chicken is trussed.*



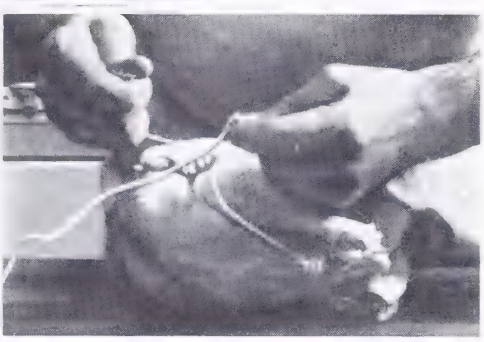
EUGENE COOK





To truss a bird with a needle, *cut off the tips of the wings and tuck the first section under the breast. Thread the trussing needle with a long piece of white string, knotted at the eye. Place the bird on its back, lift up the drumsticks and insert the needle at the joint where the thigh and drumstick join. Push the needle through the body, coming out at the corresponding point on the other side.*

Turn the bird *over so it is on its breast. Now push the needle rough the wing section, the loose neck skin, the back skin and the other wing. Pull e string very tight and ecure with a knot. The front is now trussed. Place the bird on its ck, tail end toward you (facing camera, in this se). Insert the needle the middle of the lower back next to the tail. ush the needle through to the other side.*







Then go through *the loose skin that pins the breast to the back, so the drumstick is secured with a loop. Now knot the string very tight.*



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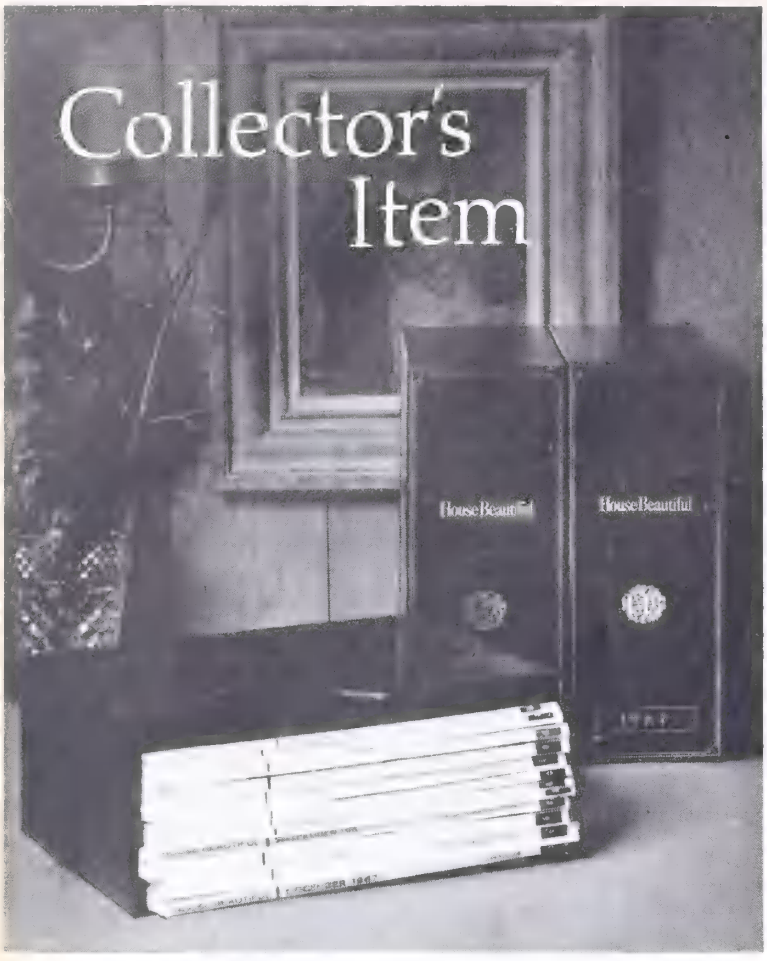
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FRUIT PIES

Continued from page 87

Fresh Grape Tart

Rich pastry (page 93)
1½ pounds sweet seedless grapes
Apricot glaze (see recipe for peach tart)

Make the pastry and line a 9-inch flan ring (page 93). Place in the freezer for about 30 minutes. Bake (see page 93).

Wash the grapes and pull off the stems. Dry thoroughly. Brush the bottom of the baked pastry shell with Apricot Glaze. Fill the shell about two-thirds full with grapes. Pour half the glaze over them. Arrange remaining grapes on top in a design. Brush with more Apricot Glaze.

Blueberry Tart

Rich pastry (page 93)
4 cups blueberries
½ cup sugar
Grated rind of 1 lemon
Juice of ½ lemon
½ teaspoon cinnamon

Make the pastry, line a 9-inch flan pan and place in the freezer for 30 minutes or so. Then bake (see page 93).

When baked, lift the ring from the shell and slide the shell onto a serving plate.

Meanwhile, combine 1½ cups of the blueberries with the sugar, lemon rind, lemon juice and cinnamon. Cook over low heat until the sugar has dissolved. Increase the heat and boil rapidly for eight minutes or until the blueberries have thickened and have the consistency of jam. Give mixture an occasional stir. Cool. When cold, mix in the remaining blueberries. Spoon into the baked tart shell.

Granny Smith Apple Pie

Granny Smith is not a person, as you might suspect, but rather a marvelous apple that comes to us this time of year from New Zealand. Bright green, with very white, crisp flesh, it is good for both eating and cooking.

Basic American Pastry (page 93) for a two-crust pie
2 pounds Granny Smith apples (about 4 cups sliced apples)
1 cup sugar
1 tablespoon cornstarch
¼ teaspoon salt
Grated rind ½ lemon
1 tablespoon lemon juice
2 tablespoons butter
Heavy cream
Extra sugar

Peel, core and slice apples. Place in a bowl with the sugar, cornstarch, salt, lemon rind and juice. Mix well so the apple pieces are well coated. Divide the pastry in half. Refrigerate one half. Roll the other half on a lightly floured pastry cloth large enough to extend 1½ inches beyond the full width of a 9-inch pie plate. Roll up on the rolling pin, then center over the pie plate and unroll. Fit the pastry loosely in the pan. Trim the pastry even with the rim of the pie plate. Fill with the apple mixture, piling it somewhat higher in the center. Dot with the butter.

Now, roll out the second half of the pastry, again about 1½ inches larger than the pie plate. Roll up on the pin, then center and unroll over the pie plate. To seal the edges, moisten the bottom edge and press top and bottom edges together, then fold the edge of the top crust under the bottom crust and press together firmly. Flute. Make about three slits in the top of the pastry to allow steam to escape. It's sort of fun to make the slits in a pretty pattern. Why don't you try?

Bake in a preheated 425° oven for 10 minutes. Reduce heat to 350° and continue baking another 35 to 40 minutes or until the crust is golden. Five minutes before the pie has finished baking, brush the entire surface with cream and sprinkle generously with sugar.

Serve lukewarm (do not refrigerate) plain or with cream, ice cream or Cheddar cheese.

Note: Any surplus pastry, of any kind, can be frozen to use at some future time. Properly wrapped and marked, of course.

Lemon Butter Tarts

½ Basic American Pastry (page 93)
Lemon Butter Filling:
3 whole eggs
1 extra egg yolk
1 cup sugar
Juice of 1 lemon
½ cup (1 stick) sweet butter, cut up
Grated rind of 2 lemons

Combine all ingredients except the lemon rind in the top of a double boiler. Mix together, place over simmering water (make sure the pan is *above* the water) and cook, stirring constantly with a wooden spatula, until the mixture is as thick as mayonnaise. This will take a good 30 minutes. Take off the heat, seal the surface with Saran to keep a skin from forming. When cool, stir in the grated rind. This recipe makes 2 cups, which will fill about 12 to 15 small tart shells.

To make the tarts, roll out the dough about ⅛-inch thick on a lightly floured pastry cloth (the sleeve on the pin should be floured, too). Cut the dough into squares one inch larger than the top of the tart pans. Fold the squares into four and drop the dough (don't push it) into the pan. Then push it into all the indentations until it touches all sides. Using a sharp knife, cut off any dough that hangs over the edge. Now, cut squares of waxed paper and drop into each pastry shell. Fill with rice or dry beans (these can be stored and used again indefinitely).

Place the pans on a baking sheet and bake in a preheated 400° oven for 25 minutes. At this point, lift the filling from the shells and continue baking another five minutes or until centers are lightly brown and completely cooked. Take from the oven and, while still hot, turn the shells out onto a cake rack and cool. Makes about 12 to 15 three-inch shells. Spoon filling into shells just before serving.

Paula Peck's
*Rich Tart Pastry**

2 cups all-purpose flour
3 tablespoons sugar
¾ cup (1½ sticks) sweet butter, cut into chunks
½ teaspoon salt
Grated rind of ½ lemon
3 hard-cooked egg yolks, mashed fine
2 raw egg yolks

Place the flour in a bowl. Make a well in the center and add all ingredients to the well. With the tips of your fingers, work all ingredients together until you have a smooth round ball. When the pastry has left the sides of the bowl, it is finished. Wrap in waxed paper, chill for an hour.

*Adapted from a recipe in that splendid book, *The Art of Fine Baking* by Paula Peck (Simon & Schuster).

To make a tart shell

For this you need a 9-inch round flan ring. On a lightly floured pastry cloth (flour the sleeve on the rolling pin, too), roll out the pastry about ¼ inch thick and at least one inch larger all around than the ring. Place the ring on a baking sheet. Roll up the pastry on the rolling pin, place over the ring, dead center, and unroll. With a sharp knife, cut off the dough all around the ring, leave one inch hang-over.

Ease the pastry down inside the ring, taking care not to break it, pressing it along the sides and bottom. Do not stretch it or the pastry will shrink while baking. Now, press the overlapping pastry inside the sides of the ring to make the sides slightly thicker than the bottom of the shell. Trim off any excess pastry by rolling the pin over the top. Then, with your thumbs, push the pastry about ⅛ inch above the edge of the ring to make an even rim of dough all around the inside of the mold. To make a decorative edge, press the rim of the pastry with the dull edge of a table knife or the tines of a fork. Chill the pastry-lined ring in the freezer for at least one hour.

To bake an unfilled tart shell

Prick the bottom of the shell all over with the tines of a fork. Place a large piece of foil in the shell, spreading it so the bottom is completely covered and touches the pastry walls. Fill with dry beans or peas. This helps the pastry shell to keep its shape. (The beans can be stored and reused.) Bake in a preheated 400° oven, on the second level from the bottom of the oven, for 25 minutes or until the shell is golden. Ten minutes before the shell has finished baking, remove the "bag" of beans so the bottom of the shell will brown.

Basic American Pastry

2 cups all-purpose flour
½ teaspoon salt
⅔ cup shortening
4 to 5 tablespoons ice water

Combine the flour and salt in a big bowl. Cut in the shortening with a pastry blender or two knives. As soon as the pieces of fat are well coated with flour, rub in it with the tips of your fingers until mixture is crumbly.

Sprinkle the water over the mixture, then work it in with your hands until you have a firm but not sticky dough. Turn out onto a floured pastry cloth and knead lightly for a few minutes until smooth. Shape into a ball and wrap in waxed paper. Refrigerate for at least 30 minutes.

Sugar Cookies

If you have any Pâte Brisée (page 87) left over—and chances are that you will—you can easily turn it into sugar cookies. *Note*, this does not work with a richer dough.

Roll out the dough about ¼ inch thick and cut into circles with a 1½-inch cookie cutter. Now heap some sugar on the pastry board. Place one of the rounds of pastry on top, pile more sugar on top, then roll into an oval about 2½ inches long. Repeat until all the rounds are used, adding more sugar as it is needed. Place on an ungreased cookie sheet and bake in a preheated 375° oven on the center rack for 15 to 20 minutes or until lightly browned. Cool on a cake rack. Easy and delicious. ■



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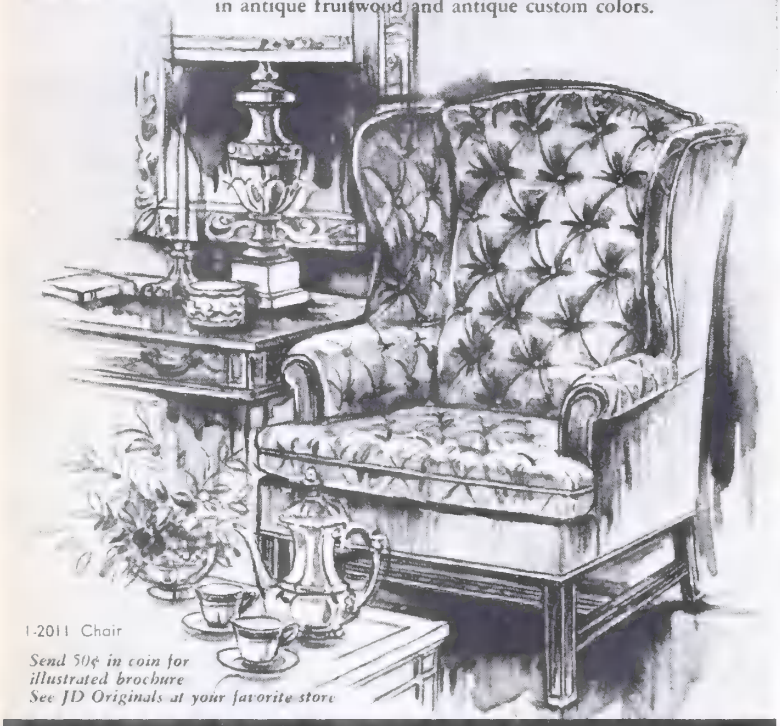
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SECOND HOUSE DILEMMA

Continued from page 71

which house you are occupying? If so, do you feel an extra and sometimes excruciating wrench when you move from one place to the other? This question came up again and again. Sometimes we were talking about the mechanics, about the labor involved in opening and closing two different establishments, but what we were really talking about was adjusting personality to place.

"I know who I am when I get out to the house," the mother of four young childen told me. "In the city I'm just a lot of charge plates. In the country I'm me." She's a weekender, so every Sunday night she has to work through this metamorphosis. "Monday is a waste," she says. "I really can't try myself on and take myself off, as though I were a hat. I need recovery time."

I see this happening to our children. Quite visibly and audibly they expand when they get out to the country. Quite predictably, although in truth I didn't understand the emotional reason until I began talking to others. Mondays in the city are a drag for them: They are exhausted by the switch. My own psychic energy operates exactly in reverse. The place where *I* know who I am is Manhattan, and Mondays are usually my most productive, new-broom-type days at work. But the problem is nonetheless the same: We two-house people are jerking our psychological beings back and forth without allowing for the inevitable lag.

The jet lag has now been established as a physiological fact, with symptoms that include disorientation, insomnia, inability to concentrate and digestive disorders. Return to normal takes about three days. May not the same sort of upset afflict those of us who change our functions and feelings from place to place? Shouldn't we allow for it?

Actually, I think we could do better than allow for it. We could cultivate and celebrate our personality changes, for in a very real sense that's one of the great, soul-lifting advantages of living in two places: We get a regular chance to be somebody else. When we say we want to "get away from it all," we often mean we want to get away from ourselves, from the way we feel about ourselves deep down. If we can achieve that effect, however briefly, we can reinforce both sides of ourselves. We can know in our very bones the meaning of the phrase "for a change." So let's make it easier for ourselves to experience and absorb a second-house metamorphosis.

How to highlight the change-over. First off, we could see to it that our two houses were entirely different from each other. Creating a totally different look in the second house was an easy way to dramatize the two-personality value of our two places.

Not so easy to separate are the two lifestyles. A certain division occurs naturally: Country clothes are different from city clothes; weekend and vacation schedules are more flexible than workaday routines; the change of scenery is usually total. Too often, though, without ever deciding to do so, we fall into duplicate patterns of friends, entertainments, methods of running our lives, ideas. It's as though in moving from one place to another we moved only our bodies.

To warrant the extra expense and work of a second house, the move should go deeper, I think, past the body and into the spirit. That requires a conscious, almost militant weeding out of activities and attitudes that don't fit the idea of refreshing change, of temporary escape.

What about entertaining? Socializing poses the most common threat to a clear-cut change of life. For the person whose second-house self is part Thoreau, part Rip Van Winkle, getting onto the local cocktail party circuit can negate the whole idea of rest and rehabilitation. One couple I talked to fell into a black-tie sort of social life in Litchfield, Conn., where full-time residents used weekends for moving out into the world (the exact opposite of the city dwellers' object in being there). "We finally realized that we had to live our own lives, not theirs," the inadvertent social butterfly told me. "But before we stopped to examine the situation we had lost almost a year of what could have been peace and quiet on Saturday nights."

Another threat is implicit in the urge to have weekend guests. That's fine, and for many it is a large part of the purpose and pleasure of having a second house, but trouble looms if you view your second-house hostess role with a first-house eye for the niceties. Wanting to treat guests in the style to which you suppose they're accustomed can get in the way of freeing your second-house personality.

Can we cut down the mechanics? Perhaps the biggest stumbling block of all, for those of us who seek change in our second houses, is housekeeping. As one woman said, "Sometimes it seems to me

that I'm just moving from one vacuum cleaner to another." The setting may be totally different but the recurrent question is the same: What's for dinner?

That's why I've lately been talking pure mechanics with a lot of women. Object: to figure out how we can whip the marketing, cleaning, cooking, managing chores into some kind of shape that doesn't diminish the sense of freedom we seek in our second houses.

The biggest single step we can take is to stop lugging things back and forth between our two houses. This means having two of everything, one in each place, right down to the jar opener and the camera. It's best if the duplicates are different from each other so you know what belongs where—different-patterned sheets, different-colored casseroles, so you can see what's misplaced *before* you reach in vain for what you need. In any case, the ideal is to go empty-handed, knowing you will find, in your second house, clothes, sports equipment, records, books, everything you're going to want. Lacking the money for such wholesale duplication, we should make do with skimpy supplies rather than cart them back and forth. That would save not only packing up but packing down, the double curse of Sunday nights in *my* life.

I doubt that I'll ever achieve the empty-handed ideal, but I've already figured out how to shed two large burdens on the outward-bound trip.

One is laundry. Considering what we spend to maintain two places, isn't it ridiculous of me to cart three huge bags of city laundry out to the house, just so I can avoid feeding quarters into the washing machines in our apartment building? If you do this in reverse, carting the cottage laundry back to machines in your first house, might you too consider the alternatives? A local laundry, even a linen service? Maybe what it would cost to eliminate some of your cartage would be worth it.

The other load I'm going to eliminate is the garbage. Don't laugh: I've met several two-house owners who literally (and regularly) carry their second-house garbage back to their first house for disposal. One San Franciscan freezes her Pebble Beach garbage in big plastic bags, so it will be odor-free for the trip back to the daily collection she gets at her number-one address. Learning this made me feel a bit less ridiculous about what I had been doing — carrying organic garbage from the city out to a compost pile in the country. "Recycling" was the reason, of course, but to cut down on my schlepping may be no less worthy a goal. Garbage carting must go!

How about help? The second big step we can take is to get help. We can *buy* service, whether it's the local cleaning lady or the free delivery of butcher and grocer. I have now figured out that it will cost me barely $20 a week to give myself: a) a free Saturday morning, thanks to ordering groceries by phone instead of going to the supermarket, and b) a less panicky Sunday night, knowing that another woman will clean up after us on Monday morning. Twenty dollars is $20, to be sure, and there are other ways to lighten the work—plan and cook ahead, carrying homemade but frozen casseroles out from number-one house; assign regular jobs to guests and family members, who are usually willing to help if only they know what to do; skip a few meals, notably that traditional Sunday dinner that delays the weekender's cleanup and exodus. But when I put a price on my uplift, and the price is only $20 or so, I can think of ways to produce the money. Charles MacArthur once said, "Don't waste time economizing. Earn more!"

To go or not to go? One further hazard remains for the would-be free spirit: habit. It's our habit to go out to the house *every* weekend, *every* vacation period. But part of the point of having two places, surely, is having a choice about where we'll spend our time. Why do we preclude real choice by locking ourselves into such an unremitting schedule?

Well . . . we feel we have to check up on the place we've left untended all week, so we go out to kick the furnace and test the waterflow and make sure the freezer hasn't wheezed to a puddling stop. That's only practical, right? Wrong! That's our old emotional hang-up in a new guise. Someone else could be checking the house if we chose not to go. The house is only an object, after all: it has no feelings; it won't be hurt if we don't worry about it during the week or pat-pat it on the weekend.

A bit more difficult to get at is the guilt we feel when we don't take advantage of our privileged opportunity to "get away from it all." Deep down we probably feel guilty over tying up an extra place to live while less fortunate people are crowded into inadequate housing or are in fact altogether homeless. But we can't face that basic guilt head-on, so it comes out in a curious way: we feel obligated to *use* the extra house, as though occupying it as often as possible would justify owning it. [Continued on page 136]



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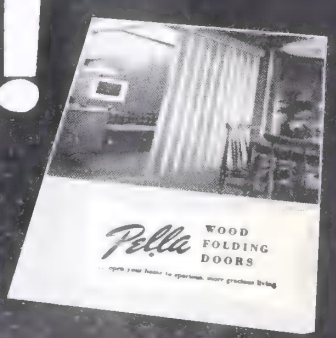
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HOW TO READ A WINE LABEL

Continued from page 89

word chateau, and only a very few named properties owned entirely by one producer make only one quality of wine. Burgundy has many exceptional problems, including its small size (inadequate to meet the ever-increasing world demand for the wine), numerous poor vintages (this is the farthest north that red wine grapes grow well), and the way the land is parceled out among many owners. How can you know which of the several scores of owners of acreage in the Clos de Vougeot made the best wines in 1969—all called simply Clos de Vougeot? Only by tasting them yourself, or trusting the opinions of impartial experts (if such can be found), and learning which Burgundy producers and which American importers of Burgundies are most entitled to your confidence.

But you can learn a few things from the label, beyond the universals we spoke of earlier. You can learn if a Burgundy is estate-bottled, which is the nearest equivalent to Bordeaux chateau production. If it is, the label will say something like "mis au domaine" or "mis en bouteilles par le propriétaire." But watch out for "mis en bouteilles dans nos chais" which means only bottled in our cellars—"our" being the shipper's. What goes on in the dark privacy of the shipper's cellar is sometimes open to question. With place names in Burgundy, frequently the shorter they are, the better—somewhat the opposite of Bordeaux. Chambertin, Musigny and Montrachet are all superior to Gevrey-Chambertin, Chambolle-Musigny, and Chassagne-Montrachet. The single names are those of specific vineyards at the heart of larger areas. The double names are communes that have glorified their names by adding on the names of the finest vineyards within their bounds.

The Côte d'Or

The core of Burgundy is called the Côte d'Or, a name you won't find on labels. But you will sometimes find names for either of the two parts into which it is divided, the northern Côte de Nuits (named for Nuits-Saint-Georges) and southern Côte de Beaune (for the town of Beaune). A wine labeled Côte de Nuits Villages will come from specified areas surrounding the greater vineyards of the Côte de Nuits, which carry individual names. Thus in ascending order of quality and cost you may find Côte de Nuits Village, Nuits-Saint-Georges from a Burgundy shipper's cellar, Nuits-Saint-Georges Clos des Perrières (a specific vineyard), and Le Saint-Georges (the best vineyard of Nuits-Saint-George).

Beaujolais, which is a southern extension of Burgundy, is different again. Here the designations are reasonably simple, beginning with just plain Beaujolais, of which there is said to be a great deal more sold than can be grown in the defined area (once again you must rely on the better shippers). Then come Beaujolais Supérieur and Beaujolais-Villages, both better than plain Beaujolais, and finally the nine particular *grands crus* names such as Brouilly and Moulin-à-Vent, which are best of all.

The vineyards of Chablis, grouped with Burgundy though nearly a hundred miles off to the northwest, are labeled *grand cru* followed by one of seven vineyard names if they are the best, or *premier cru* with or without the vineyard name if next best. Plain Chablis and Petit Chablis are lesser wines.

Rhône to Loire

France's other leading areas with Appelation Contrôlée wines exhibit the full range of nomenclature. The labeling of Rhône Valley wines tends toward place names such as Châteauneuf-du-Pape, Tavel, Gigondas, Tain-l'Hermitage, and Condrieu. Individual vineyards are named in these leading areas and a few others (estates such as Château-Grillet). The Loire Valley uses area names (Muscadet, Anjou), town names (Vouvray, Bourgueil), and even grape names (Pouilly-Fumé, made in Pouilly-sur-Loire from Fumé Blanc or Sauvignon Blanc grapes).

Burgundy has also recently begun to use grape names on lesser wines, at least for export to America, perhaps to compete with California's varietals of the same names. But the region of France that truly features grape varieties on its labels is Alsace. Here you will encounter Gewürztraminer and Riesling (two of the best), Pinot Gris and Muscat (neither one yet imported), Sylvaner, Pinot Blanc, and others. Lesser grapes are usually used in a blend (Zwicker) and sometimes given a trade name such as Cordon d'Alsace. This may all seem a bit complicated to enjoy at the beginning, but knowledge accumulates quickly with experience, and, as in other realms, the more you know about wine, the more sophisticated your wine-drinking pleasure can become. ■

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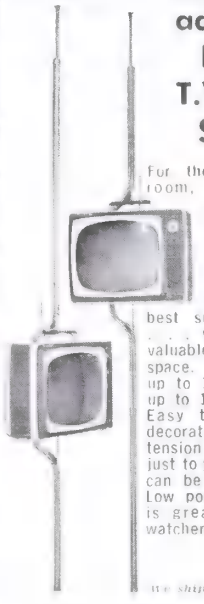


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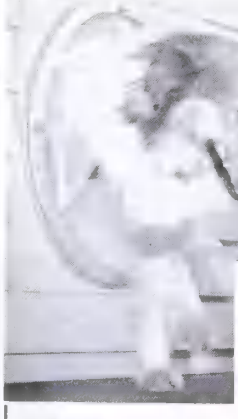
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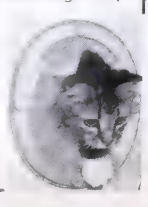


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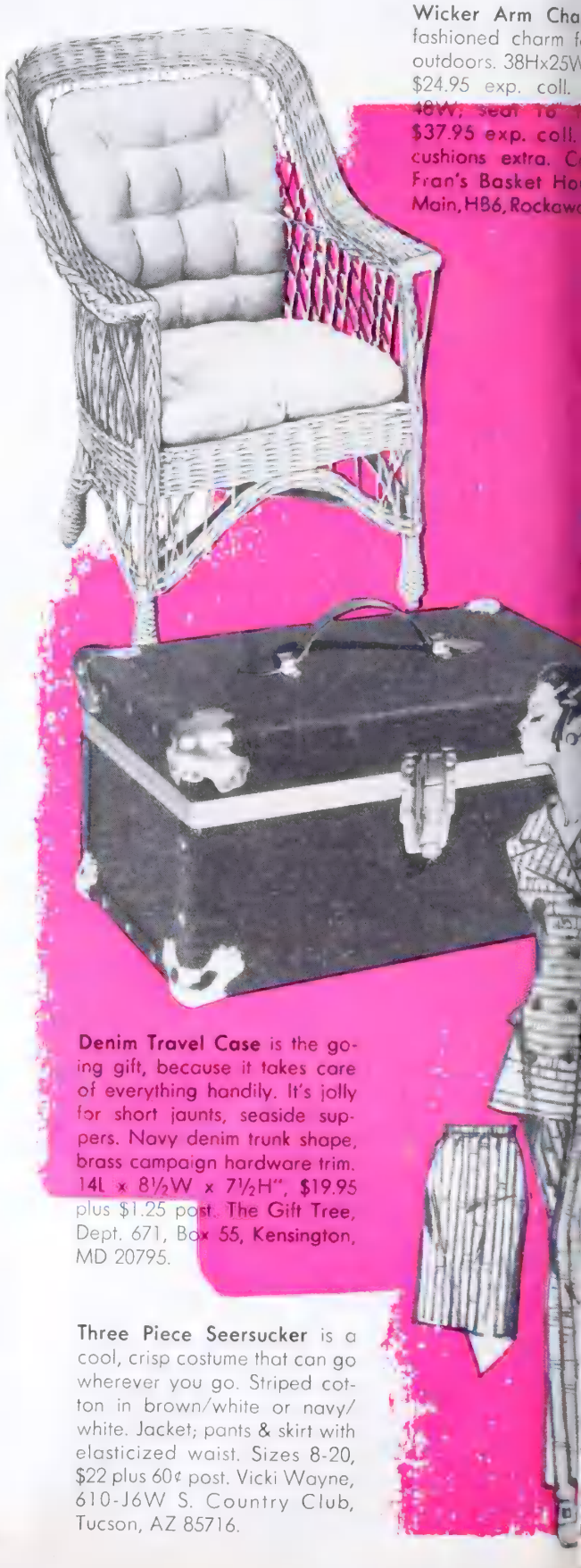
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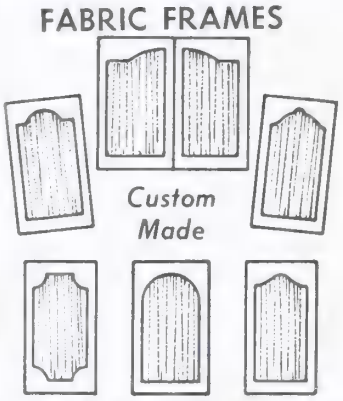
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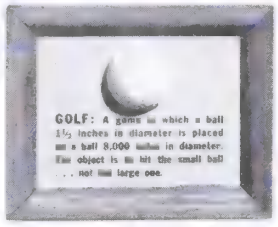
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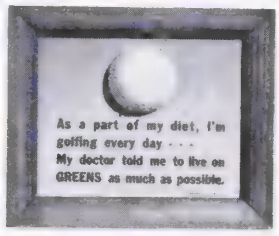


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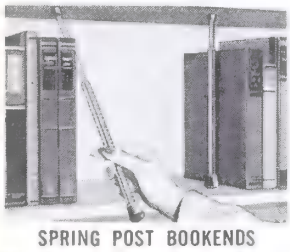
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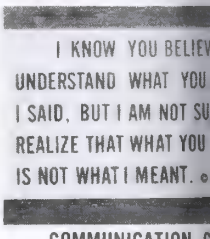
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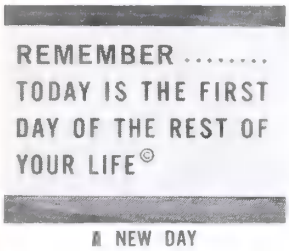
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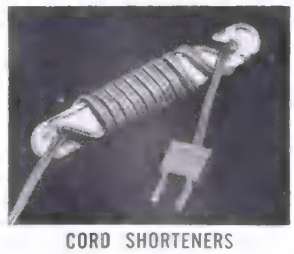
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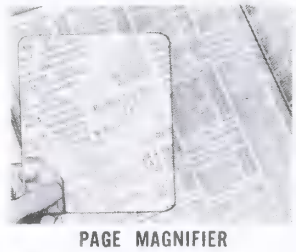
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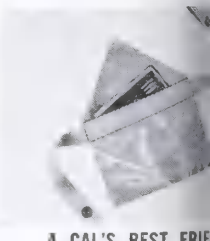
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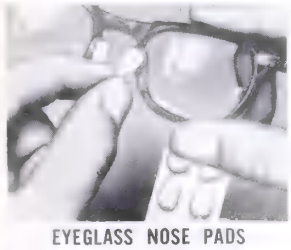
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Here's the answer to glasses that slide down your nose! Tiny flesh-colored foam rubber pads that stick to any eyeglass frame. Relieves the pressure of heavy frames on sensitive spots. Set of 12 pads.

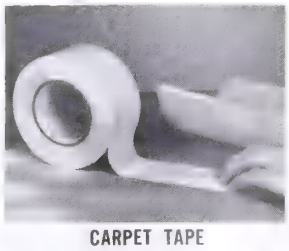
No. 127—Eyeglass Pads $1.00
Mailing 15¢



CORN AND CALLUS REMOVER

Just glide blade, corn or callus "peels" off. Precision made of fine surgical steel. Double edge blade is encased in a protective shell to protect your skin. Easy to clean and replace blade. Uses standard blades.

No. 198—Callus Trimmer $1.98
Mailing 15c Each



CARPET TAPE

Carpet tape prevents skids and falls. Tackless carpet installer "floors" scatter rugs, runners, room size carpets. 1½ inch by 12 foot roll is double-faced to stick to both surfaces. Removable and re-usable.

No. 169—Carpet Tape $1.49
Mailing 15c Each



VEGETABLE STEAMER

Now always serve nutritiously delicious tender-crisp perfect vegetables with aluminum french folding steam basket that makes a double boiler. 6" wide with sides up, 9" flat. Wire handles for lifting. Will not tarnish.

No. 187—Steam Basket $3.98
Mailing 40c Each



ELIMINATE WET FLO

No more shower curtain Plastic snap-on Magnetic Curtain Holders hold sho tain tight to tub or me Permanently magnetize not rust or mar any sur of 3.

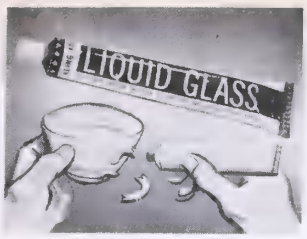
No. 188—Curtain Holders
Mailing



OCKET MAGNIFIER

ens of ways! Use one —for 4 power or 8 ification. Wonderful small type, removing cking stamps or coins, ses fold into sturdy, se when not in use.

ket Magnifier....$1.98
Mailing 15c Each



MAGIC MENDING

New miracle crystal clear liquid glass chemical sensation creates a washable, waterproof, heat-or-cold proof iron bond. For permanent mending or repair of glass, china, crockery, ceramics and porcelain.

No. 178—Liquid Glass.....$1.98
Mailing 15c Each



15-SECOND RUST REMOVER!

Rust, stains, tarnish disappear like magic from fabrics (safe on colors!), bath tubs, sinks, toilet bowls, chrome fixtures. Makes rusty auto bumpers look new again. Loosens rusty nuts and bolts. No rubbing, no scrubbing.

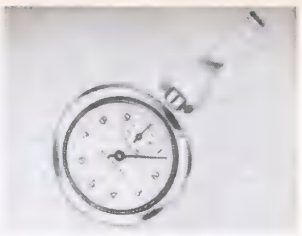
No. 120—Rust Remover.....$1.59
Mailing 15c Each



ENJOY SOUND SLEEP AGAIN

Lock out disturbing noise that robs you of refreshing sleep . . . even snoring! Ear Drum Silencers designed by a sound engineer. Medically accepted. Soft, pliable, with an easy-to-grasp safety flange.

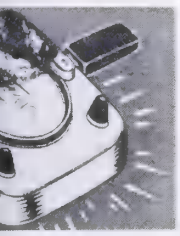
No. 124—Ear-Drum Silencers $1.59
Mailing 15c



HOW FAR DID YOU WALK TODAY?

This precision-made *Pedometer* measures every step you take! Just set it for your stride, hang it from your belt. Registers up to 100 miles. Perfect for housewives, sportsmen, hikers, scouts, convalescents, etc. Fully guaranteed.

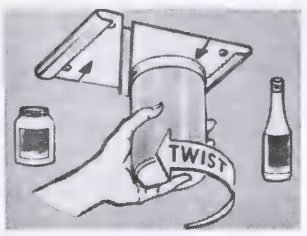
No. 128—Pedometer.....$7.98
Mailing 35c Each



BURNT-ON GREASE

cleaner for alumi- porcelain. Dissolves ease and encrusted from frypans, waffle ven, rotisserie, grill, arken or pit utensils h brush.

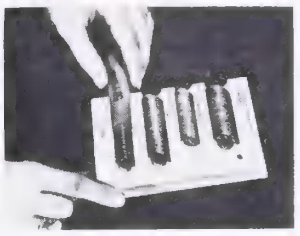
n Cleaner.....$1.98
Mailing 30c Each



UNDER-SHELF JAR OPENER

No jar or bottle—large or small—can stay sealed when grasped by the notched steel edges of this amazing opener. Permanently installed under shelf or cupboard. Works quickly, safely—with no effort. Screws included.

No. 123—Under-Shelf Opener..$1.98
Mailing 30c Each



COUNT COINS FAST!

Sort, count, wrap pennies, nickels, dimes, quarters in seconds. Simply slide coins into 4 channels. Shows the totals as you go. No more fumbling with the wrapper. Real time-saver for merchants, cashiers, clubs, collectors, etc.

No. 102—Coin Counting Tray...$1.98
Mailing 30c Each



SAVE ON DENTAL REPAIRS!

Be prepared for an emergency. Fix breaks, cracks or loose teeth in dentures. Eliminate costly dental bills at home, avoid embarrassment when traveling. Kit includes material similar to that used by dentists. Instructions included.

No. 121—Dental Repair Kit....$1.98
Mailing 20c Each



SCRATCHES VANISH INSTANTLY!

One stroke of the "Almond Stick" and superficial scratches disappear from pianos, furniture, woodwork, etc. Works wonders on Mahogany, Walnut, Oak, and other fine finishes. Used professionally by furniture dealers and movers.

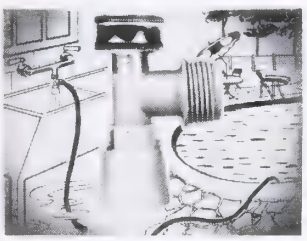
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new product, origi- ed for industry. A ressure-sensitive tape lievable holding pow- too. Use it to mount rrors, etc. Holds on plaster, concrete, etc.

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Why pay a lot of money for a gasoline or electric pump? Your home water pressure operates this handy little worker. Simple syphon principle empties up to 360 gallons per hour from flooded basements, pools, washing machines, boats, etc.

No. 160—Siph-O-Water Pump..$3.98
Mailing 30c Each



BREAK THE "SNORING HABIT"!

Enjoy silent, peaceful sleep again! Recommended by doctors to help break snoring habit and stop sleep talking. For men or women. Adjustable plastic bands for a snug fit. Re-educates the jaw muscles. Washable nylon. Long lasting.

No. 113—Anti-Snore Mask....$2.98
Mailing 20c Each



REPAIR EYEGLASSES ANYWHERE

This handy kit is invaluable whenever glasses come apart, at home, at the office or when travelling. *Compact.* Carry it in your pocket. Kit includes a professional optical screwdriver, instructions and assortment of frame screws.

No. 148—Eyeglass Repair Kit..$1.29
Mailing 15c Each



A MACHINE FOR HAND SEWING

A brand new device to make hand-sewing easy! No re-threading. It holds a full spool of thread. Uses regular sewing machine needle. Makes "loop" stitch, as in knitting. Perfect for hemming, basting, applique, decorative stitching, etc.

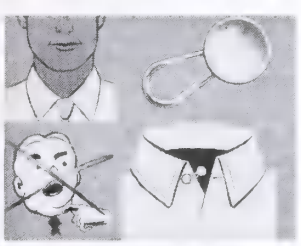
No. 151—E-Z Stitcher.....$1.29
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rk, frayed nerves and rs. Fits any type car. g easy—even in the Adjust according to l park perfectly the very time! Used by schools.

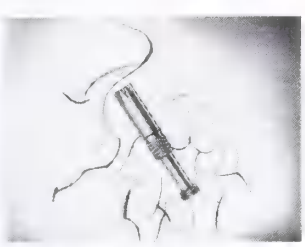
Parker.....$2.98
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END SHIRT COLLAR "SQUEEZE"

Collar-Extender button "loosens" tight shirt collars. Ends all-day "tugging". Expands collar up to ½ size larger for that "just right" feeling. Invisible behind tie. Can be transferred from shirt to shirt in seconds.

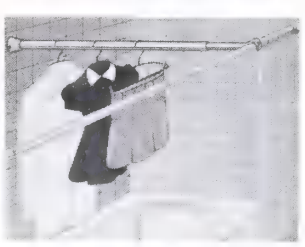
No. 114—Collar-Eze (Set of 2)..$1.00
Mailing 15c



DON'T PULL HAIR FROM NOSE!

Why risk infection? Unsightly hair can be trimmed easily and safely with "Groomette". Merely insert in nostril and twist knob. Hair is snipped off painlessly and neat. Fine surgical steel. Use it to remove hair from ears, too.

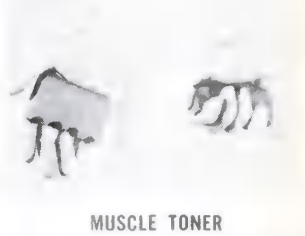
No. 145—Groomette.....$1.59
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DRY CLOTHES—RAIN OR SHINE

"*Drip-Dri Bar*" hooks over shower rod and locks in place. Attaches in seconds. No screws, no adhesive. Can't mar wall. Adjustable 25"-31". Fits any standard bathtub. Holds full-length garments. Water drips into t[illegible] not on the floor.

No. 131—Drip-Dri Bar.....$3.98
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A wonderful exercising aid made of firm resilient rubber with space for each finger, designed to strengthen hand and arm muscles. Also recommended by doctors for relief from arthritic pain, aches and stiffness.

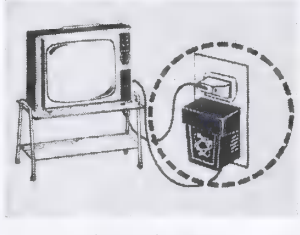
No. 106—Hand Exerciser.....$1.98
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y eliminates washed reas around down- h the 9' rolled-up sleeve to downspout. flows D-Rain Away water flows and ugh sprinkler holes.

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Power Plug attaches to rear of TV set and into outlet to bring marvelously crisp, clear pictures and eliminate all ghosts. Unseen antenna eliminates need for outside antenna or rabbit ears. For B&W or color. UL approved.

No. 197—Power Plug Antenna..$3.98
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Glamorous jeweled mask stops breathing in of hair spray, keeps hair spray out of eyes, and leaves make-up untouched. Clear plastic lets you see what you're doing. Triangle shape forms a cone over your face.

No. 181—Hair Spray Mask....$1.69
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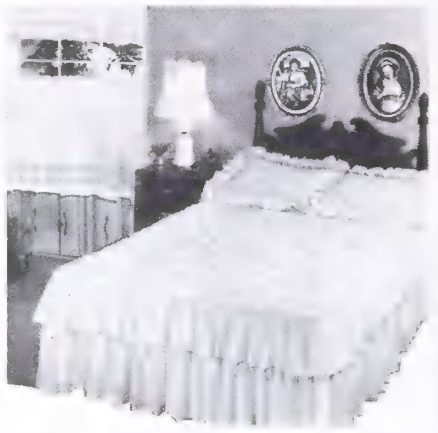
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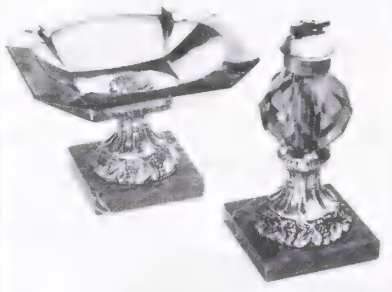
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ARTIFICIAL

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(Stands over 6 feet high)



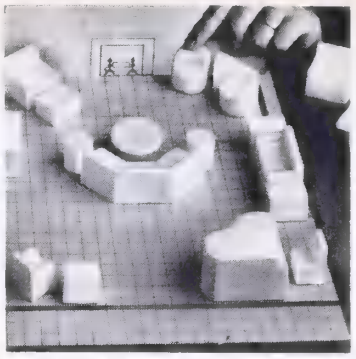
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DOCTOR 5"—$13.00 Postpaid

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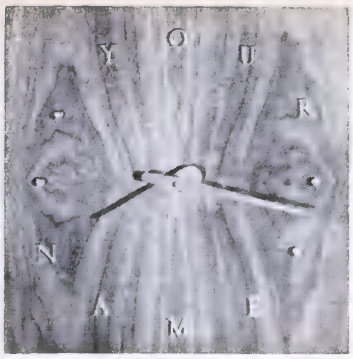
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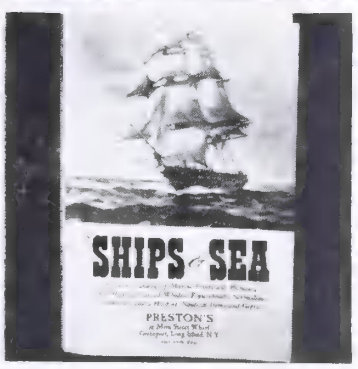
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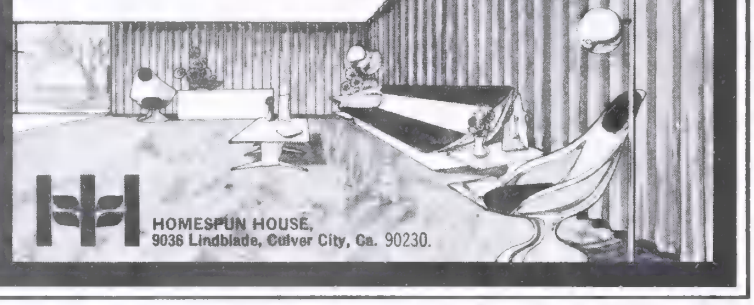
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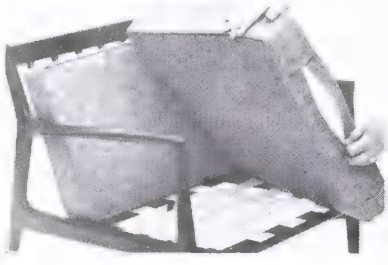
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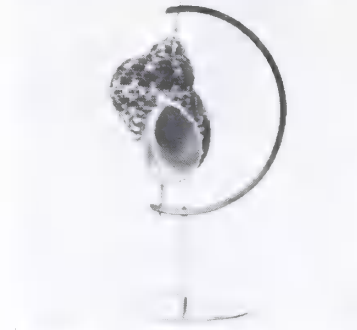
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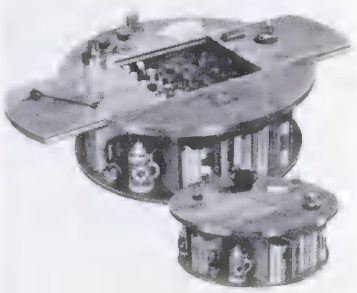
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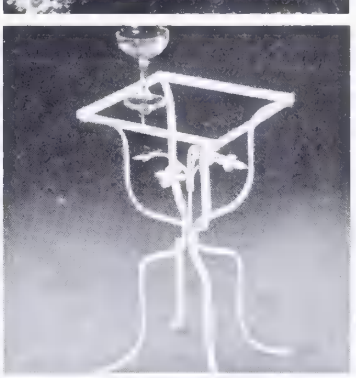
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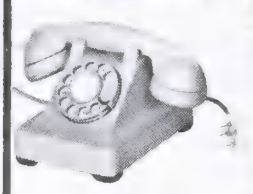
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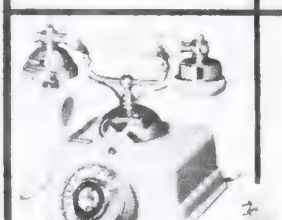
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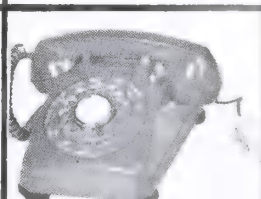
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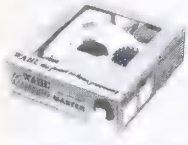
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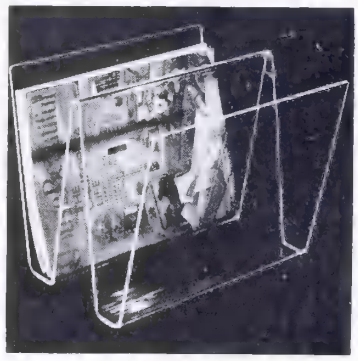
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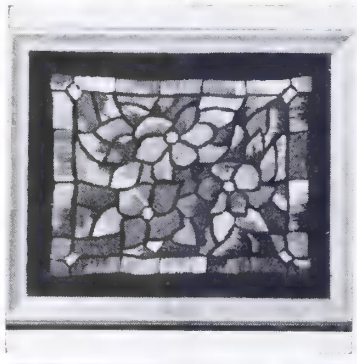
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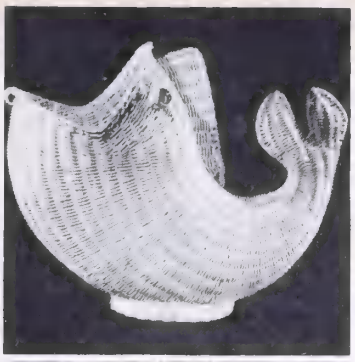


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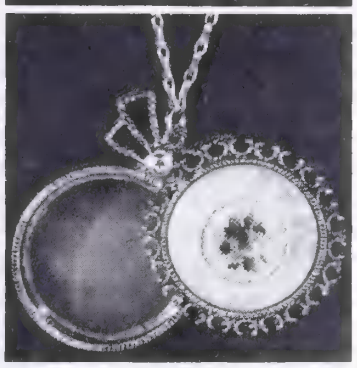
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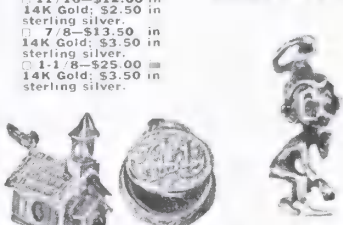
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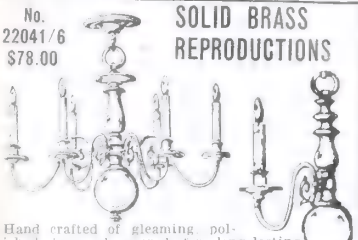
Add cathedral beauty to your windows! Sunlight backlights these lovely colored figures & brings them to vivid life. Stained glass effect has been perfectly simulated by brilliantly colored crystalene with a lead-like frame. Mount on walls, windows or use as shade pulls. Set includes Blue Jay, Humming Bird & Cardinal on flowering boughs. Each about 7" & come with golden cords for hanging.

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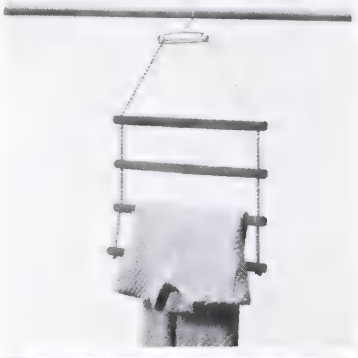
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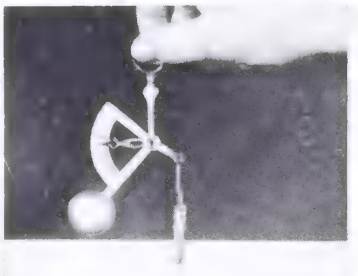
A Tie Tycoon would love superb tie cabinet which h up to 100, wrinkle-free smooth. Five black iron r swing out for viewing, easy lection. Knotty pine in ho tone or maple, antique pine walnut finish with porce knobs. 33h.x17½w.x4"d., $42 Complete kit, $27.50. Add $ w. of Miss. Yield House, H North Conway, N.H. 03860



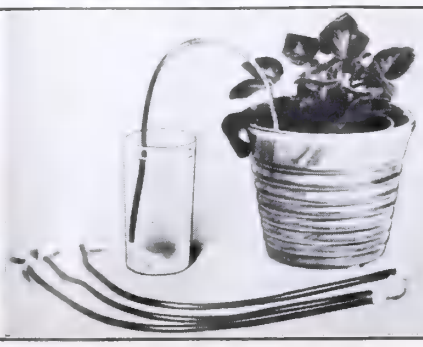
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Cane And Tufted Velvet g this chair 18th Century gance. Hand-rubbed finish step Guardsman process ins enduring beauty. Fruitw frame (antique white $5 ex Velvet in choice of 7 col Scotchguarded, foam fil 47Hx27Wx35"D. $115 ea., $ pr. Ship coll. No c.o.d.'s. Cata 25¢. Bryan Robeson, Dept. Box 757, Hickory, NC 286



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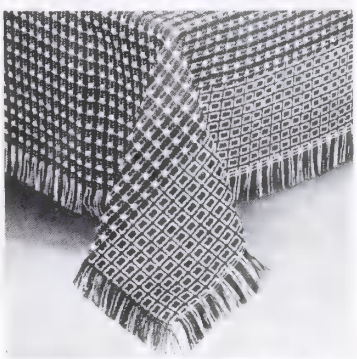




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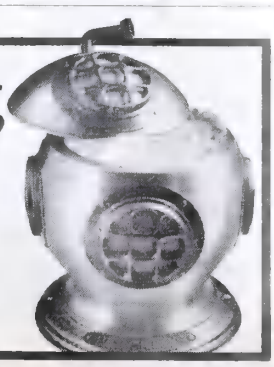
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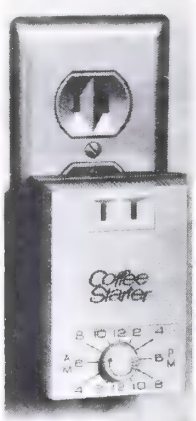
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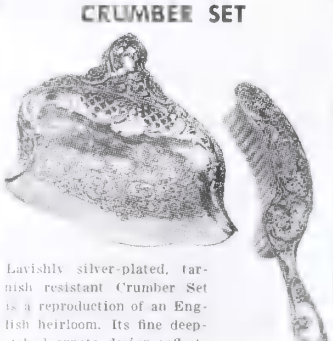


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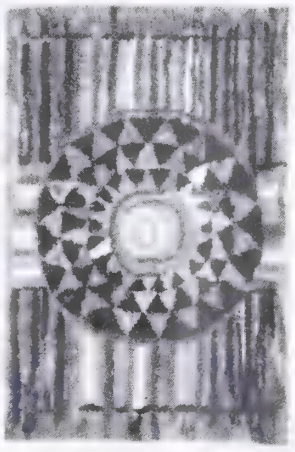
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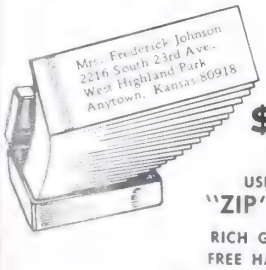
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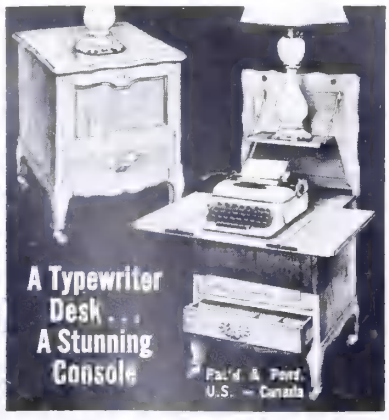
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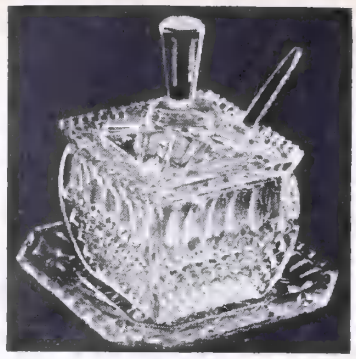


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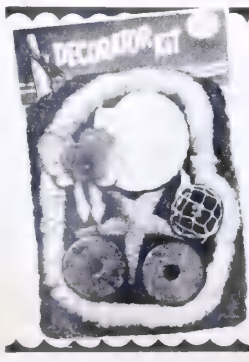
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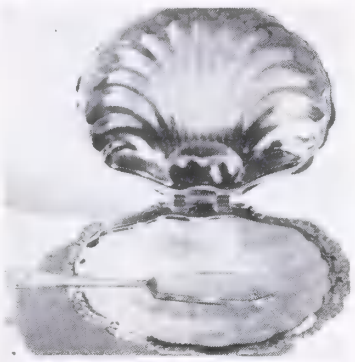
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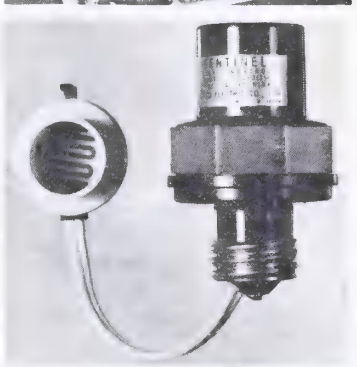
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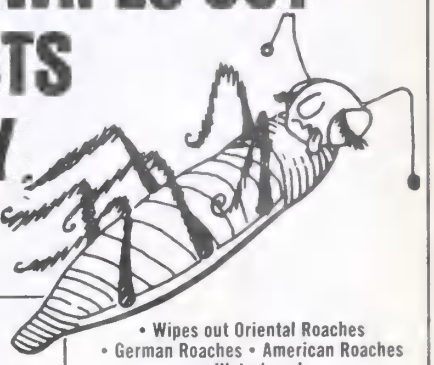


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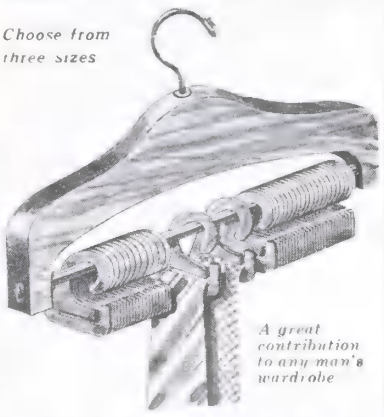
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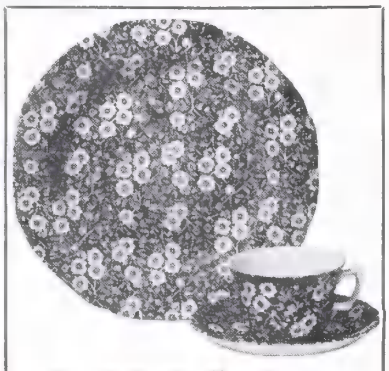


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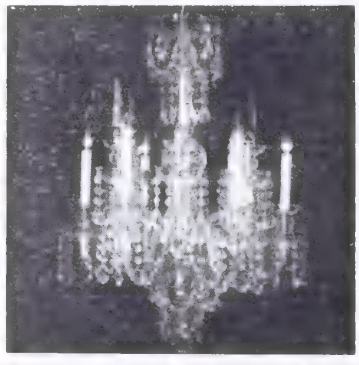
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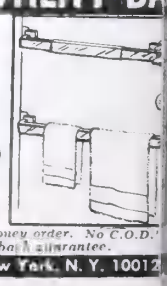
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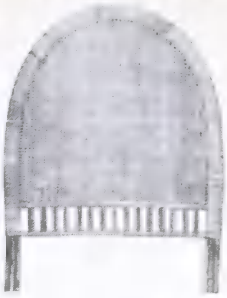
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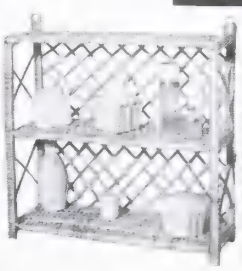
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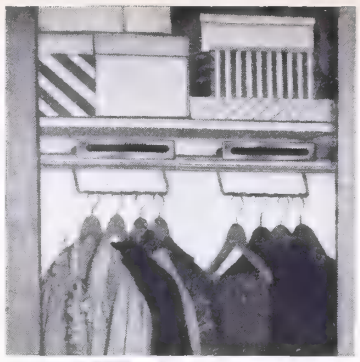


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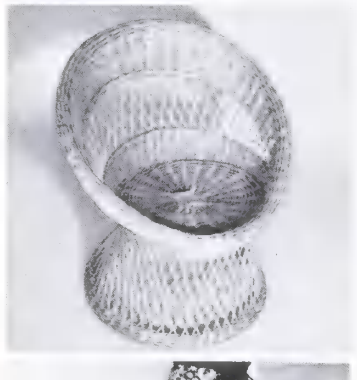
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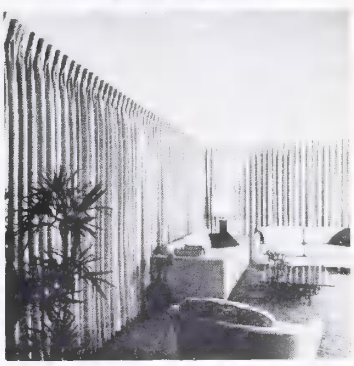
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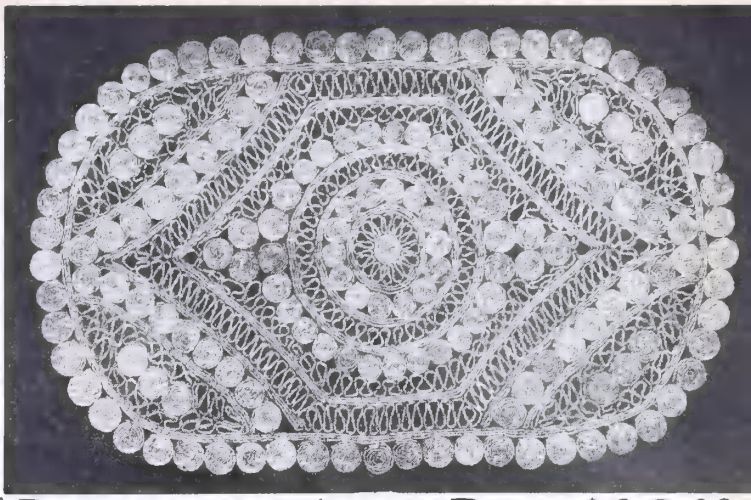


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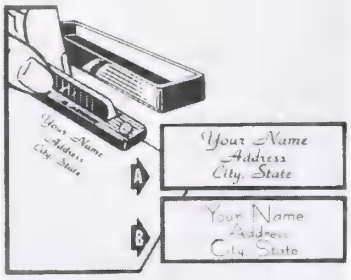
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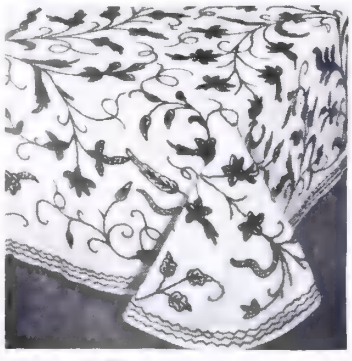
Parent Protest Posters bridge the generation gap. In pow colors they scream: "Clean your room!" "Hang up your clothes!" "Don't squeeze the toothpaste from the middle!" "Have you forgotten anything?" For frustrated parents, 12½x19" posters get message across. 4, $2.25 ppd. Creative House, 221 W. 9th, Kansas City, MO 64105.



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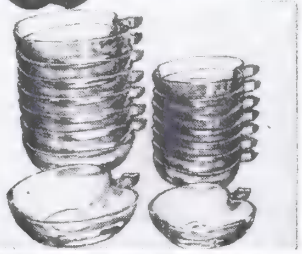
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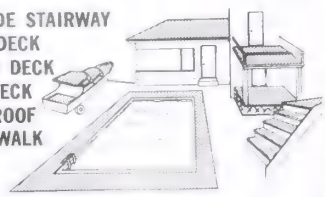
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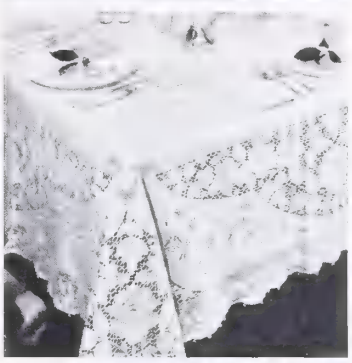
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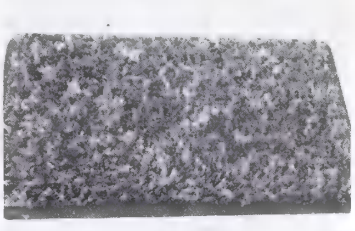
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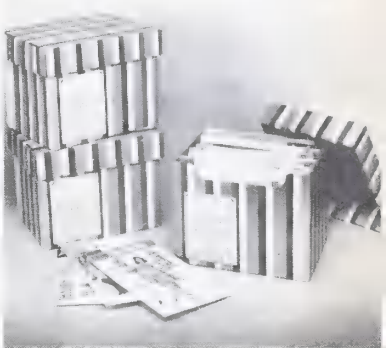


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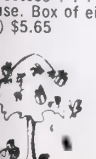
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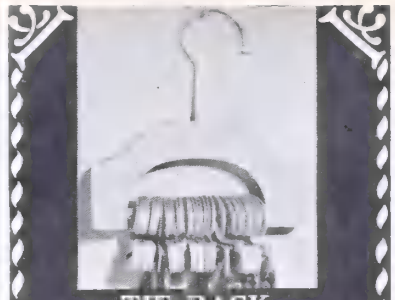
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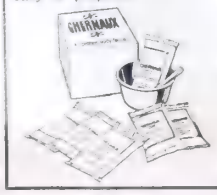
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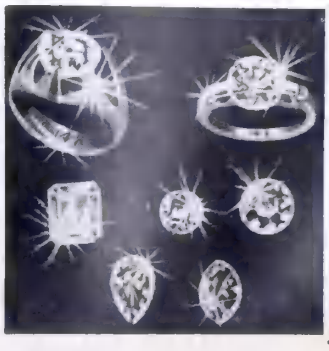
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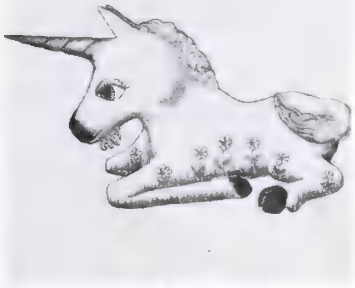
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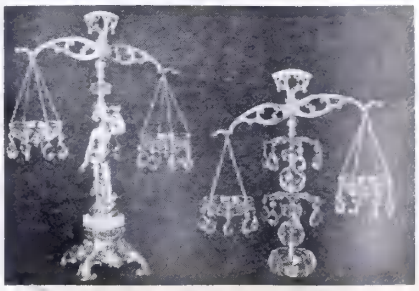
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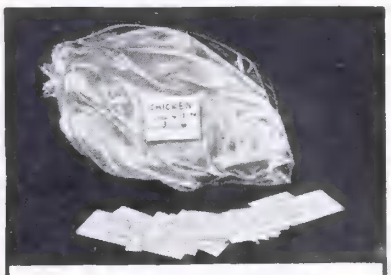
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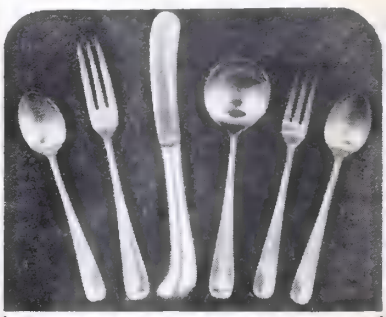
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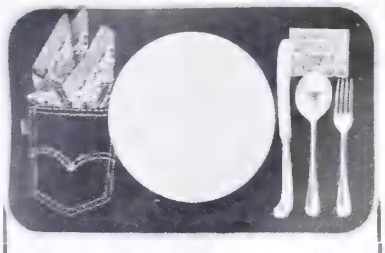
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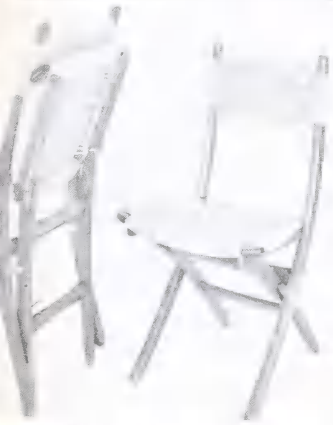
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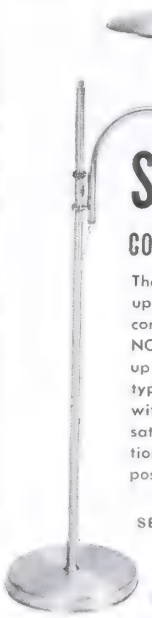
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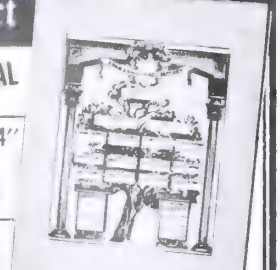
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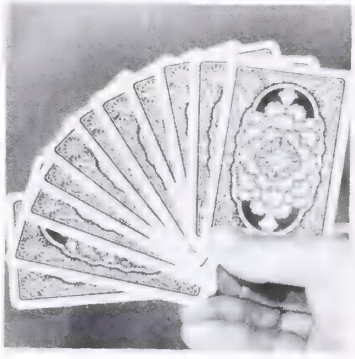
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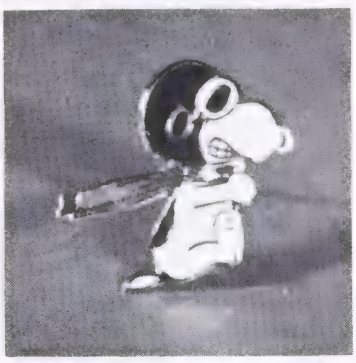
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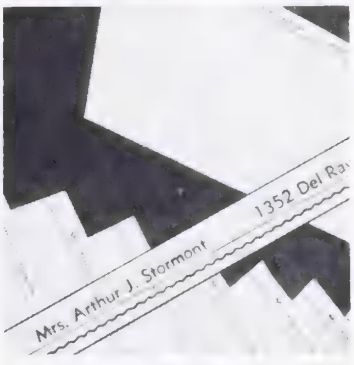
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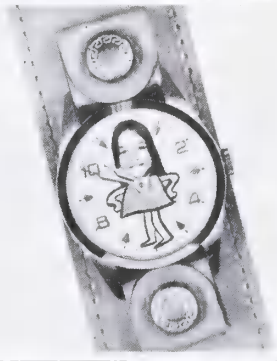
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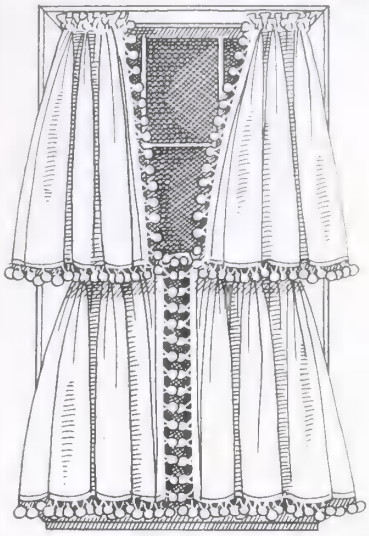
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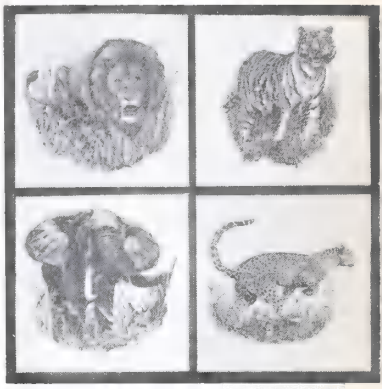
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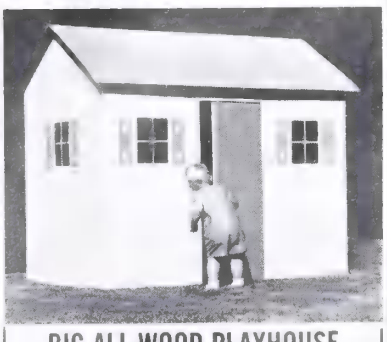
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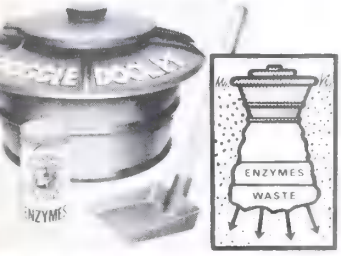
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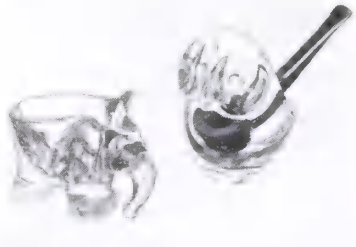
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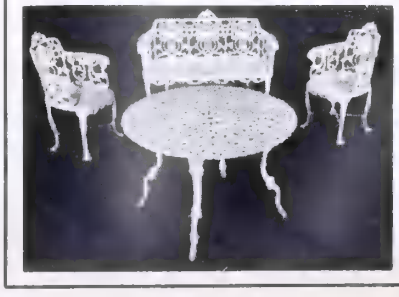
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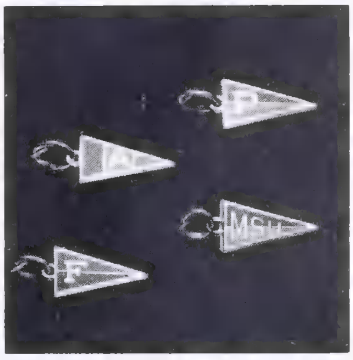
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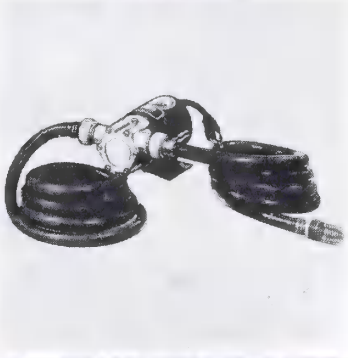
Present The Colors of your daughter's college as the latest addition to her charm bracelet. Or better still, the pennant of her favorite beau's alma mater. Enameled pennant charms available for 600 colleges. 14k gold, $5.95; sterling silver, $1.50. Ppd. 8500 charm catalog, $1. Charm & Treasure, HB61, 72 Bowery, New York, NY 10013.



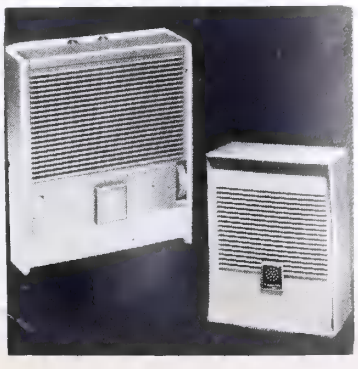
Wet-Look Vinyl Placemats add snap and sparkle to your table wardrobe of easy-care winners. We love the flower-fresh daisy or chrysanthemum design, the zingy colors—orange, red, charcoal, white, green or blue. Fiber-filled mats lie flat, wipe-clean. 17x11", 79¢ each. $3 for 4. Napkins to match 79¢ each. Ppd. Fashions by Donna, HB6, 122 W. 27th, NYC 10001.



Mini-Pump handles 350 gals. per hour, lifts water 20 feet, pushes water 40 feet high. Plug into outlet and connect hose. Drains flooded basements, boats, pools, sumps, silo pits, etc. In reverse, pumps water in to fill pools, fight fires. Complete kit, $39.98 plus $1 post. J. Carlton's, Dept. 1099, 176 Madison, NYC, NY 10016.



Door Intercom makes sense in this day and age of forced entries and burglaries. When you install an intercom, you have a door sentry. Your visitor presses the button and you have the opportunity to find out who is calling *before* you open the door. $29.95 ppd. Grand Com, Inc., Dept. HB6, 1152 Sixth Ave., New York, NY 10036.



ORIGINAL PRESSED FLOWER PORTRAIT

A picture of beauty, these lovely flowers are real, but they will never droop or fade. They've been pressed and mounted by hand on fine rice paper, then matted in a choice of two decorator colors, moss green or beige, and smartly framed in gold with a glass front and a protective dust cover on the back. All ready to hang. All ready to brighten up your home!

only $7.50



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(add 50¢ per unit for postage and handling.)
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Yukata Robe



Take yourself to a Japanese inn! Used after the daily bath by both men and women, the Yukata is just right for informal lounging at home or beach. Bamboo design printed in midnight blue on white cotton. One size fits all, adjustable with belt. Completely washable. **$11.95** ppd.

Men's Yukata, Tortoise pattern, 58" long, $11.95 ppd.

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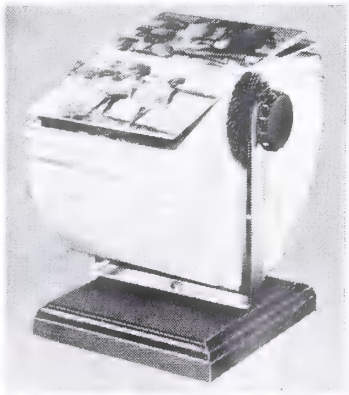
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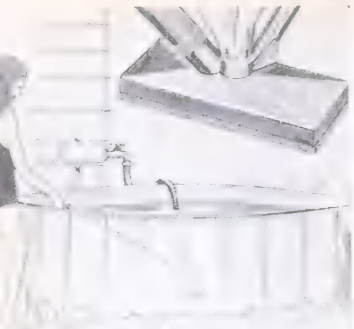
FERRY HOUSE Dept. B-671 Dobbs Ferry, N. Y.



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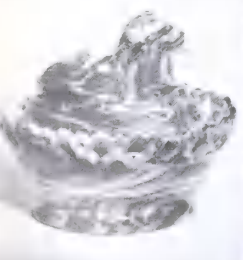
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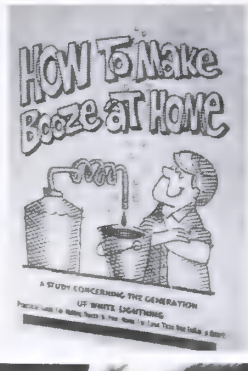
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Pen Size Telescope. Observe objects and people blocks away with the Spy Scope that fits pocket or purse. Has 8-power magnification, adjusts quickly for long-range viewing. Converts to 30 power microscope for precision work. Lightweight, Handy pocket clip. $1.98 plus 15¢ post. Anthony Enterprises, 585 Market St., HB61, San Francisco, CA 94105.



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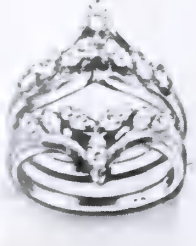
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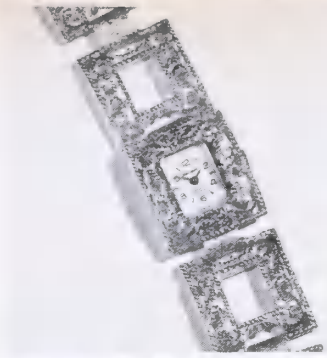


Murano Glass Beads from Shopping International's treasure house of imports. Deliciously feminine with romantic summer fashions. A unique Italian art perfected through the centuries recreates the look of marble in sparkling glass with an endless collision of colors. Necklace 18" long, $7.25. Earrings, $1.50. Ppd. Shopping Int'l, 511 Shop. Int'l Bldg., Norwich, VT 05055.

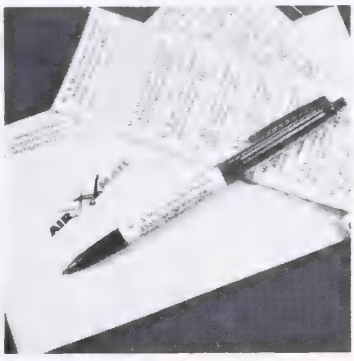


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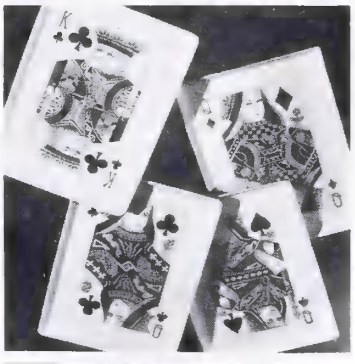
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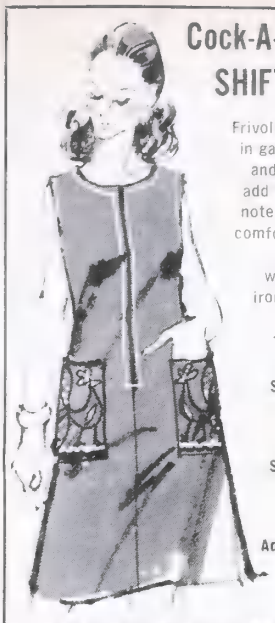


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His 'n Her Swim Scene

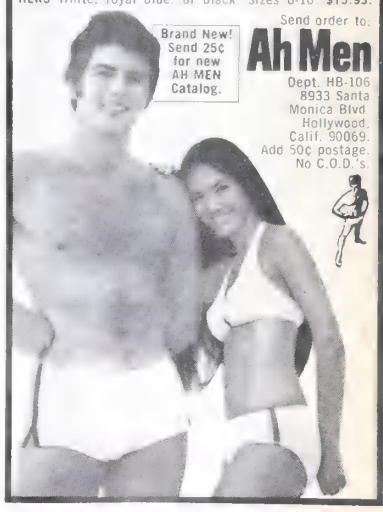
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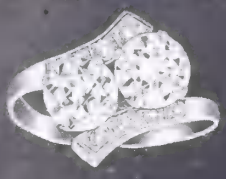
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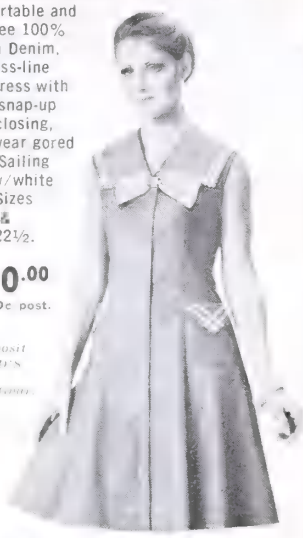
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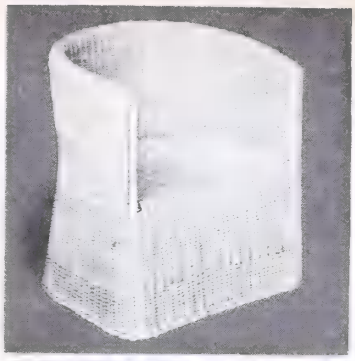
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$10.00
Add 60¢ post.

$5 deposit for COD's
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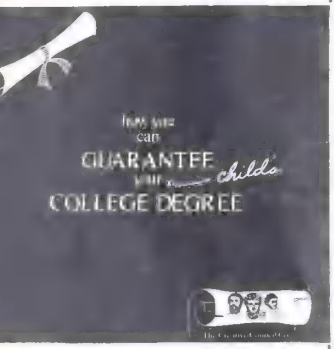


Willow Armchair adds its sunny Mediterranean charm to porch, pool, patio. Handwoven of natural willow buff and varnished, it's sturdy and comfortable. 28" h.; seat 24" wide, 14" from floor. $29.95 ea. Tangerine, avocado, black or gold corduroy tufted seat cushions, $4.50 ea. Exp. chgs. coll. Fran's basket House, HB6, 89 W. Main St., Rockaway, N.J. 07866.



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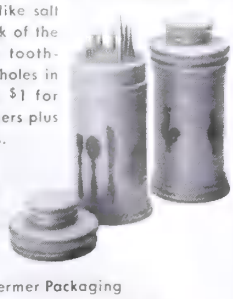
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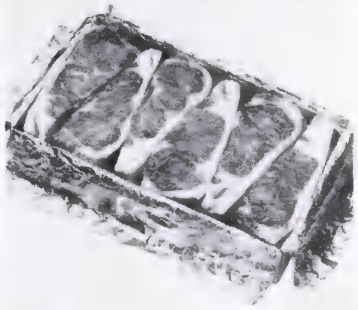
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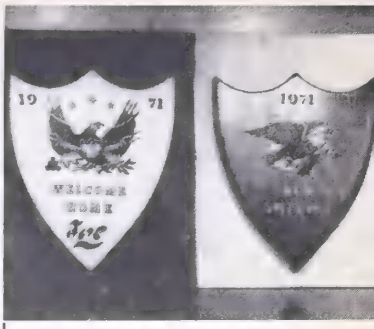
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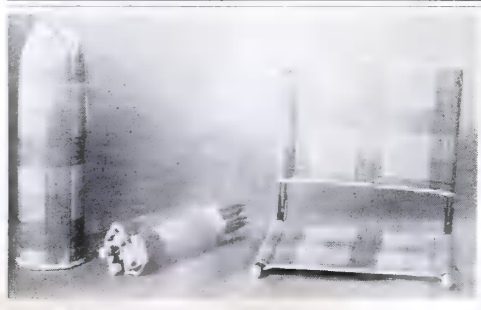


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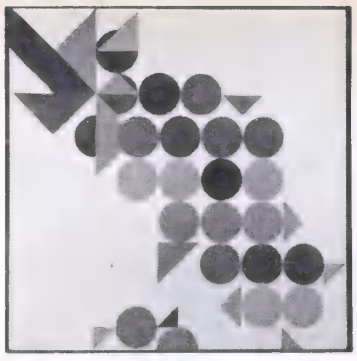
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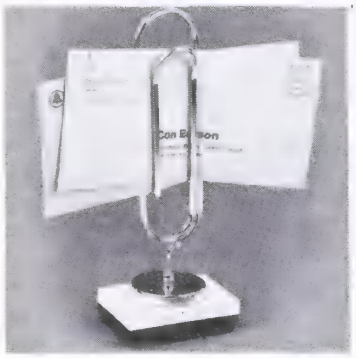
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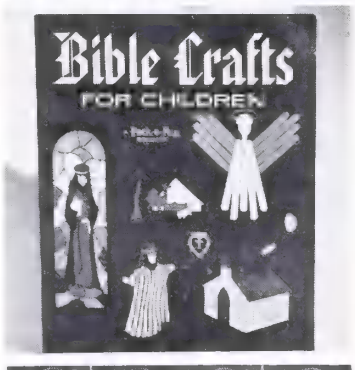
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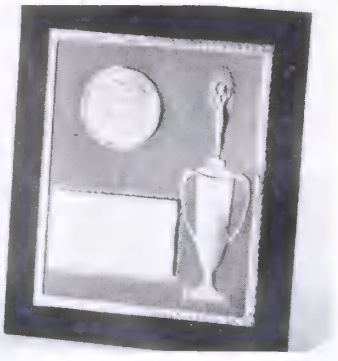
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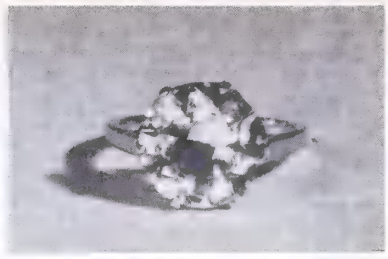
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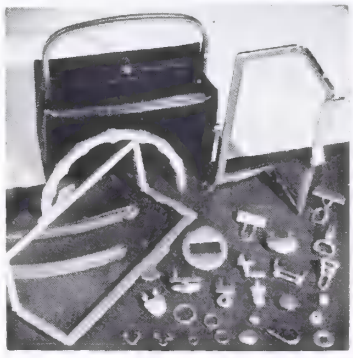
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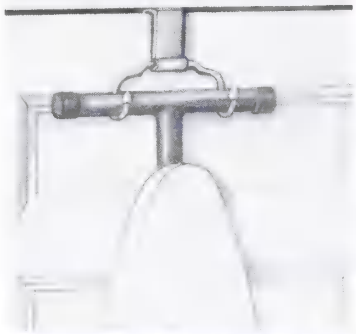
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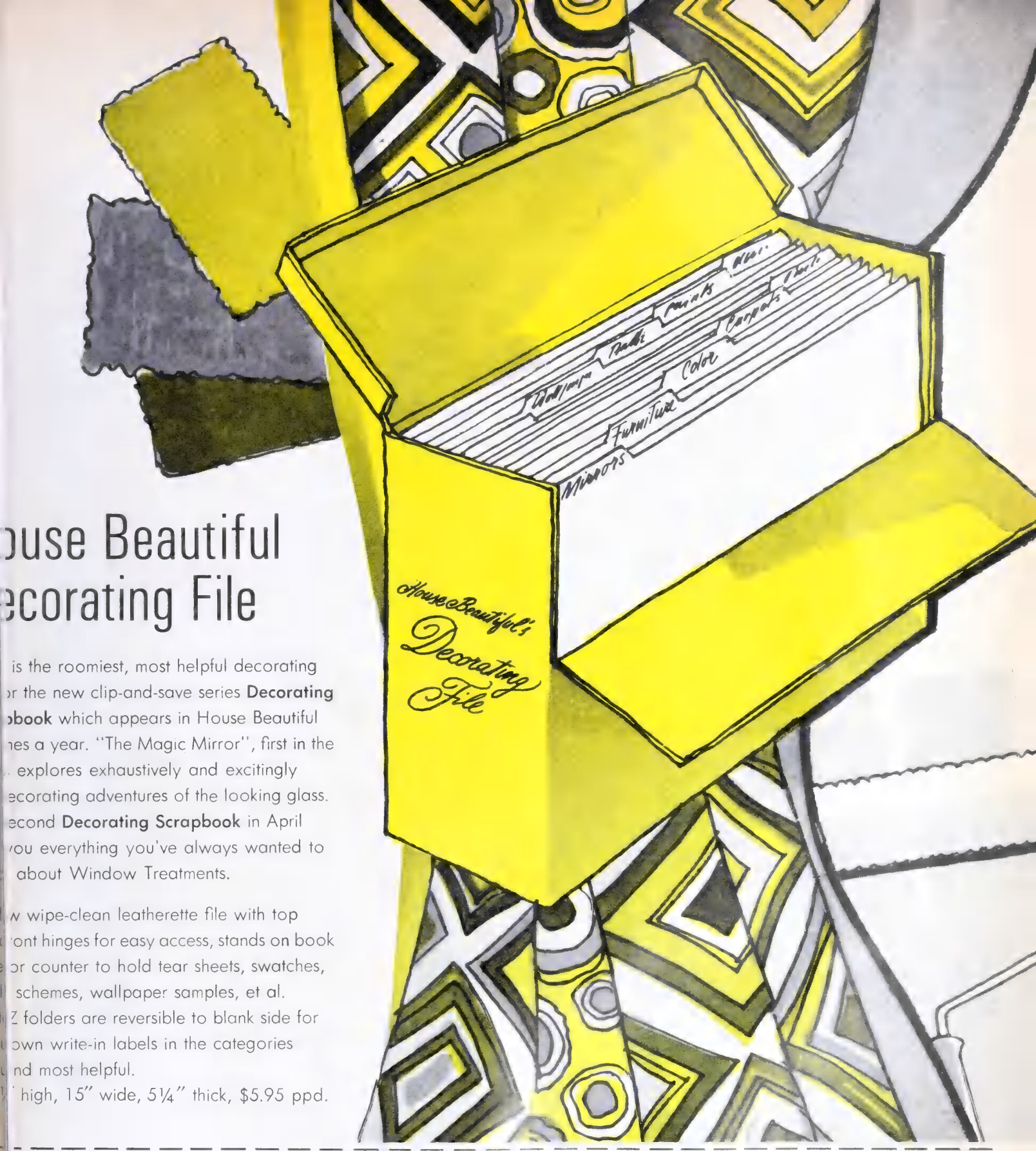
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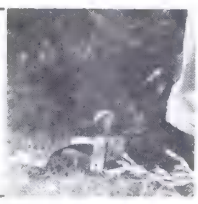
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A NEW VITALITY

Continued from page 39

the Mississippi suffered devastating cultural loss during the 18th and 19th centuries, with some completely decimated. However, remnants of their once great cultures still exist in isolated spots from Maine to Florida, and they are now trying to strengthen their tribal connections with renewed emphasis upon their songs and dances, religious structures and arts and crafts. Beadwork, basketry, costume arts, mask carving and corn-husk plaited masks are some of the traditions enjoying renewed interest. The Seminoles of Florida continue their work in making unique and intricate patchwork costume pieces and costumed dolls of palmetto fibers, along with some woodcarving. The latest tribe to reassert itself is the Choctaw Tribe of Mississippi, which is developing some very fine basketmakers, such as Lela Solomon, who creates river-cane baskets with bold decorative designs.

The great West

The epic period of Great Plains tribal arts was intimately linked to the buffalo-centered culture that flourished in the 18th and 19th centuries. With the virtual extinction of the buffalo about 1880, the tribal life-ways of the Plains Tribes were almost destroyed. But, happily, a strong cultural thread still unites the present to a glorious past through the hands of living traditional craftsmen, such as Alice Fish, a highly skilled Sioux beadworker from South Dakota's Rosebud Reservation, and the New Holy family of Pine Ridge, S. Dak., who continue the production of excellent quillwork. Traditional costume work is ably forwarded by Melvin Blackman, Cheyenne from Oklahoma, while the Kiowa craftsman David Apekaum, also from Oklahoma, is noted for his superb execution of feather peyote fans. Young Plains artists find inspiration in all of this fine traditional work and draw on it heavily, extending traditional lines to create modern expressions in painting and costumes.

Plains Tribes have an excellent showcase for their work in three museums and craft centers operated by the Indian Arts and Crafts Board: The Sioux Indian Museum and Crafts Center in Rapid City, S. Dak., the Museum of the Plains Indian and Crafts Center in Browning, Mont., and the Southern Plains Indian Museum and Crafts Center in Anadarko, Okla. Each maintains permanent collections of historic and contemporary materials and also presents special exhibitions of outstanding Indian artworks.

In California, there once existed numerous tribal bands that were virtuosos in basketry and featherwork that remain unsurpassed on this continent today. Now, there are only vestigial remnants of that culture, which early settlers had virtually eradicated by the end of the Gold Rush period. The Hupa, Pomo and Yurok Tribes continue to produce a very limited number of excellent baskets. Nettie McKinnon, a Yurok, is representative of the few remaining workers who do this exacting work.

Tribes in Oregon and Washington also suffered substantial damage to their culture, but the Makahs and a few other tribes have managed to keep alive a vital cultural continuity in dance, songs, sculpture and basketry.

An astonishing array of superb sculptural form was produced by a complex of tribes on the Northwest Coast from Puget Sound to southeastern Alaska, who seemingly were endowed with nearly unlimited talent, expertly lent to totem poles, houseposts, boats, masks, figurines, containers, ceremonial pieces and utilitarian items.

The Northwest Coast group had a flamboyant art style, quite in keeping with an exceedingly ostentatious social environment that differed vastly from that of any other Native American tribe. It is regrettable that this culture gradually declined and finally was forced to abandon the old life-ways as a result of missionary movements and economic changes. However, the art forms are very much alive today in the excellent bas-relief panels and other forms of totemic sculpture, as well as experimental silver jewelry, executed by Lincoln and Amos Wallace, David Williams and Leo Jacobs, all Tlingit carvers of Alaska, and by Lelooska, a transplanted Cherokee now living in Ariel, Wash., who is a master of the Northwest Coast style. Presently, the main force for the cultural reconstruction of the arts in southeastern Alaska lies in the hands of the Alaska Native Brotherhood and Sisterhood, organizations of concerned Indian leadership in Alaska.

Farther north

The Eskimos, located along the western and northern coastal areas of Alaska, have managed so far to maintain much of their Native culture, mostly as the result of geographical isolation. However, the recent discovery of valuable oil deposits in Alaska may portend ill in the matter of cultural integrity and extension.

In support of Native arts and crafts, a consortium of Eskimo cooperatives is in the process of

orming a regional marketing and raining center at Nome. The members, Sunarit Associates, Inc., Inupiat Arts and Crafts, Inc., Northwest Skin Sewers, and Ki-Kit-Ta-Muet Arts and Crafts Co-operative, will combine efforts to bring together the work of the inest Eskimo artist-craftsmen in center where sculpture in ivory nd stone will be available along vith fine prints and skin and fur garments. At the University of Alaska in Fairbanks, a program focused on statewide development of arts and crafts at the professional level is under way or young Native students under he able leadership of a master-ilversmith, Ronald Senungetuk, n Eskimo and graduate of the School for American Craftsmen.

Onward and outward

A significant change now in the process of unfolding is Native America's move from a state of passive isolation toward a position of self-determination. This is ot solely a political matter but lso involves intensified feeling bout racial identity and tribal oyalty. Native Americans have lready begun to exercise more oncern for tradition: simultaeously they are moving to assume increased responsibility in ontrolling their own affairs. In he course of this, they are bound o step outside the familiar conines of their previous cultural olation in order to establish effective relationships with the omplex hierarchy of the dominant society. These circumstances ill require new levels of sophistication for coping with new social ways, and institutions.

With a premium being placed pon the symbols of Nativeness nd because arts and crafts are rime vehicles for carrying forard such symbolism, we may see renaissance of tribally derived rts and crafts expressions, not nly in increased productivity by raditionalists but also in the ork of young people just coming nto the scene who are intensely oncerned with both the symbols f racial identification and the xercise of contemporary freeoms. In this dichotomous posion, the artist-craftsman of tomorrow may well be forced into new roles in which tradition could become more precious than ever, not as an embalmed carryover into the future but to serve as a firm foundation upon which to construct viable new life-ways.

A new style of cultural evolution is appearing in which the Native American is finding ways to cope with cultural change at a more rapid rate but without sacrificing himself on the altar of assimilation. While he now welcomes educational advantages and political involvement, he is concurrently inventing ways to strengthen ties with his own cultural traditions. This is a new phenomenon in Native American cultural evolvement: a bifurcated approach in which tradition is revered more than ever and in which tradition serves as a springboard for the most avant-garde experiences and expressions.

It is safe to say that at some time in the future, Native American arts and crafts will come in a new format based on an extension of Native forms that will continue to include cultural color and content. The role of the individual artist will continue to rise, and because of his new political sophistication his art will tend to carry a message.

Quality and quantity

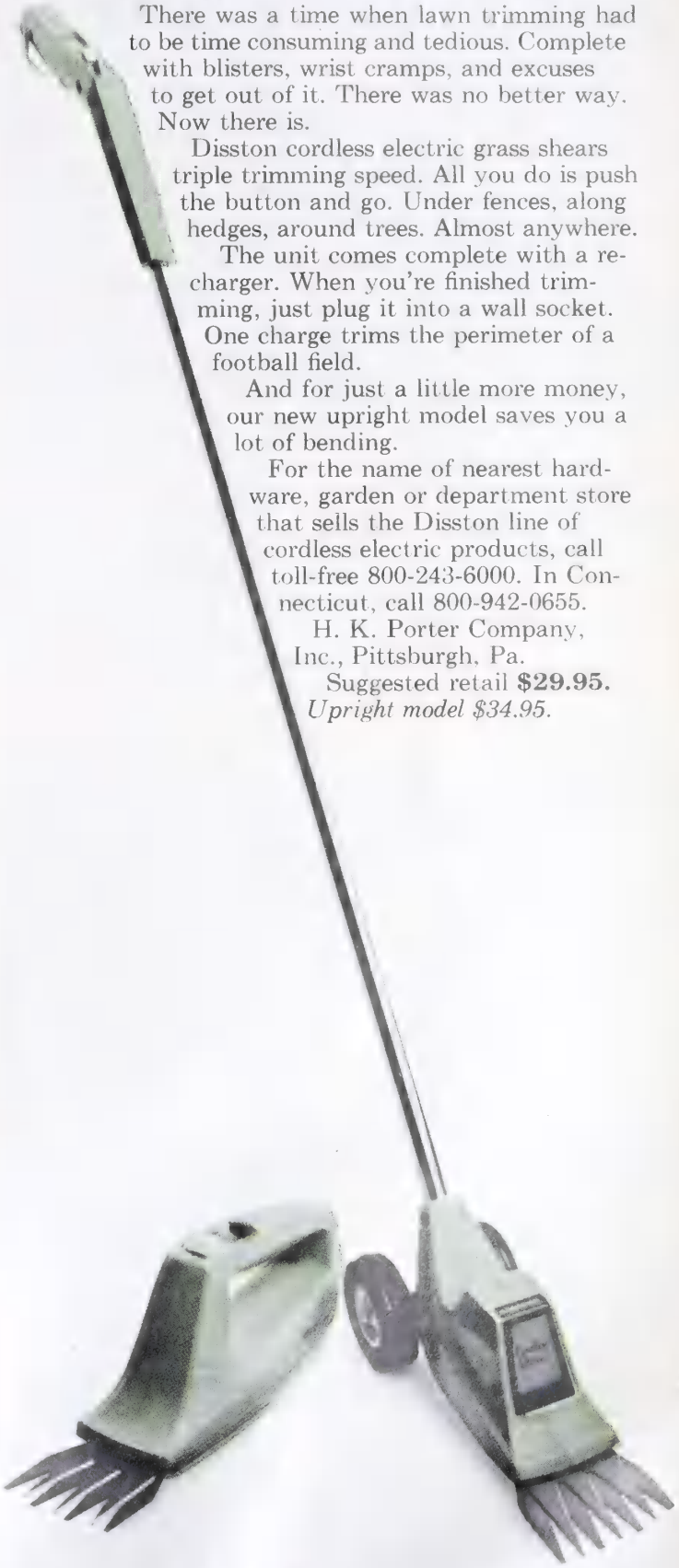
The number of the individual artist-craftsmen taking innovative approaches to contemporary art increases each year. Most of them manifest a sophisticated perspective toward cultural heritage. Each decides his position on the scale of ethnic or tribal purity. Each is engaged in a process of identification with the traditions of his tribe but simultaneously seeks to extricate his work from complete conformity to tribally prescribed styles. The movement is growing, and only a few of its exponents are mentioned below.

In jewelry, Charles Loloma of Hotevilla on the Hopi Reservation in Arizona abstracts elements from the ethos of his cultural predecessors and converts them to the most avant-garde statements in gold and silver. Roger Tsabetsaye of Zuni Pueblo, N. Mex., similarly [Continued]

INSTITUTE OF AMERICAN INDIAN ARTS

The Institute of American Indian Arts in Santa Fe, N. Mex., is a national institution for training in the arts directed to the special needs of today's youthful Native Americans—the Indians, Eskimos and Aleuts of the United States. Institute students at both the high school and post-graduate levels are provided the tools, leadership and freedom for exploration in a broad scope of art and academic disciplines, combined with the encouragement of an appreciation and knowledge of historic Native American esthetics. Creation of the Institute was recommended in 1960 by the Indian Arts and Crafts Board of the United States Department of the Interior. Founded in 1962 by the Bureau of Indian Affairs, USDI, the school is administered by the Bureau's Branch of Education.

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translates the mysticism of his group into contemporary jewelry, working in semitraditional methods. Kenneth Begay, Navajo of Cameron, Ariz., entered the contemporary scene over three decades ago with his use of Navajo motifs in flatware, boxes, bookends, bowls and accessories.

In an innovation on traditional ceramic form, María Martínez and her late husband Julián, of San Ildefonso Pueblo, developed a unique style of handsome, highly polished, black pottery that has gained international recognition. María's son, Popovi Da, and grandson, Tony Da, are seeing this work forward with further innovations. The field of contemporary ceramics is ably led by Otellie Loloma, an instructor at the Institute of American Indian Arts in Santa Fe. She is equally skilled in ceramic sculpture and painting and draws heavily on Hopi traditions for inspiration.

Sculpture and painting

Allan Houser, Apache from Oklahoma and an instructor at the Institute of American Indian Arts, is probably the most prolific sculptor in the Indian world. Working in wood, stone, bronze and other metals, he deals with Indian subject matter in stylized portraiture, animals common to Indian life, equestrian figures.

On the East Coast in Lewiston, N.Y., Duffy Wilson, Iroquois, produces stone pedestal-sculpture based upon highly personal interpretations of a privately conceived world very often peopled with massed figures intertwined Laocoon-like in ingeniously effective compositions. Other fine Indian sculptors include Willard Stone, Cherokee of Locust Grove, Okla., who works in a sophisticated folk-style, carving animals and Indian genre tableaus mostly in wood; and Richard West, Cheyenne, chairman of the arts department at Haskell Junior College in Lawrence, Kan., whose style is often marked by elongation of the human figure and forms that follow the natural shape and grain of the material.

Numerous painters work very successfully in a style of painting that is popularly but erroneously known as "traditional Indian painting," which is characterized by a flat, two-dimensional treatment showing highly stylized renditions of genre scenes from present Indian life or imaginative reproductions of bygone days. Oscar Howe, one of the most illustrious of this school, has carried his work to a finely developed abstract level in which he deals metaphysically with the traditional aspects of his Sioux culture. Howe is professor of art at the University of South Dakota in Vermillion.

Some avant-garde Indian painters have moved into a style that lacks the "look" of Indian art, often because they no longer deal with easily recognized Indian cultural elements or because they embrace a universal style. Yeffe Kimball, Osage of New York City, is well known for her space-age paintings. Frank LaPena, Wintun Tribe, California, is an abstractionist who expresses tribally rooted concepts in a language of personal symbolism. An early breakaway into a very distinctive expressionist style rife with tribal mystique is superbly represented in the work of Larry Little Bird, Santo Domingo-Pajuate, who was a former IAIA student and now maintains a studio in Santa Fe.

Neil Parsons, Blackfoot Tribe of Montana, who creates abstract works devoted to innovative interpretations of Native American themes and motifs, explains his move to abstract painting as follows: "The idea of abstract Indian painting took form as a result of a change in attitude. Earlier, it had seemed that in order to succeed in painting, it would be necessary for me to overcome the compulsions of my Indian background and try to lose my identity with that tradition in the overwhelming atmosphere of a big modern city. However, I gradually realized that the forces of a motivating atmosphere like the city and those of an individual's background are two different things, and that I might best be able to express myself through the use of traditional Indian cultural ideas in an intellectualized, contemporary manner."

Pop art

Forming a queue of one is iconoclast Fritz Scholder, a California Mission Indian, who began his career as an abstractionist employing no references to Indianism. His present work borders on pop art. [Continued]

INDIAN ARTS AND CRAFTS BOARD

The Indian Arts and Crafts Board was established by Congress as an independent agency of the Federal Government to serve Indians, Eskimos, Aleuts and the general public as an informational clearinghouse for all matters pertaining to the development of fine-quality Native American arts and crafts. For information about sources of Native American arts and crafts, write to the Indian Arts and Crafts Board, U.S. Department of the Interior, Washington, D.C. 20240.

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In textiles, Navajo rug weaving is still a high spot. Working on the traditional vertical loom developed hundreds of years ago, Della Woody, one of the many talented Navajo designer-weavers, produces only a limited number of rugs each year, but each falls easily into the category of masterpiece. The unfailing innovation of Navajo weavers in their use of geometric design and color is truly extraordinary.

A contemporary approach to wall hangings done in stitchery and appliqué techniques is carried on by Arthur Amiotte, one of the younger generation Sioux artists. Amiotte is also a painter and teaches on the Pine Ridge reservation in South Dakota.

A very successful venture in textile printing, which is not a traditional Indian medium, was first undertaken in Arizona in the early '50s by this writer under the business name, Lloyd Kiva. A good many of the fabric designs were Indian-inspired and were printed on a variety of materials that were then fabricated into high-fashion items. At present, a team of Navajo brothers, Frank and Keith Austin, are engaged in a textile printing operation under the name Nizhonie, Inc., in Cortez, Col., offering outstanding regional designs on fabrics for fashion and interiors.

The many differences that exist in the lifestyles of Native Americans are strung on a core of commonalty, consisting of philosophical and spiritual concepts that are attendant in the lives of almost all Native groups. Therein lies their greatest strength. The Native American value system has always been centered around the belief that man must seek to blend his existence into the rhythms of nature, as opposed to the dominant society's quest for control of nature through scientific manipulation of its elements.

Both the secular and the religious life of the Native American are nature-oriented, and obeisance must be paid to all natural phenomena. A continual need exists for communication with the powers of nature regarding every facet of life. This is done in ritual and ceremony, through song and dance. The rhythm of life is measured by the movement of light and dark and change of season. Life's continuity depends upon the magic of birth and the growth of all living things, supported by the elements—wind, rain, sun. And all of these events are ruled by the Great Spirit who controls them for good or ill.

Viewed in the light of the weakened spiritual condition of the general society, the spiritual strength of the Native American must surely stand as an awesome power. It has carried him through a seemingly insurmountable array of adversities and, although many a dear price was exacted of him in the process, he is still on the scene today, striving for unity in the face of differences. It is this indomitable spirit that lives in and finds expression in Native American arts and crafts today. ■

SECOND HOUSE DILEMMA

Continued from page 95

I first recognized this odd sort of guilt last summer, when we rented a house in Ireland for a brief vacation. There we were, not only spending extra money for yet another place to live but leaving vacant two more comfortable establishments back home.

But now, all of a sudden, I can view the subject in a new way. It's like that optical-illusion drawing that shows a staircase: one minute the steps are descending toward you, the next they seem to be ascending in the opposite direction. Just so, it has dawned on me that when we use the house we are *not* using the apartment. In terms of our Puritan sort of waste-not-want-not compulsion to use the house, isn't it true that when we're spending a weekend at the house we're "wasting" the apartment? Expenses run on every minute in *both* places so, in terms of money, *does* it matter which place we use on any given weekend?

Presto! This means we can stay in town some weekend when we feel like having a gallery/movie/fancy-lunch city day instead of the trek to the house. We can decide according to how we feel rather than according to some crazy sense of obligation to the house. We can avoid getting locked into an invariable routine that could, by definition, kill the spirit of change that our house is intended to nurture.

I seem to be recommending two divergent courses, both "get organized" and "stay loose," but the two complement each other better than you might at first suspect. Get organized so you can open up your time and your energies to the second house. Stay loose so your Other You can step freely forward any time to use and enjoy your Other House. ■



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